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STAR WARS INSIDER

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PETER MAYHEW**

**EXCLUSIVE UPDATE...
SHADOWS OF THE EMPIRE**





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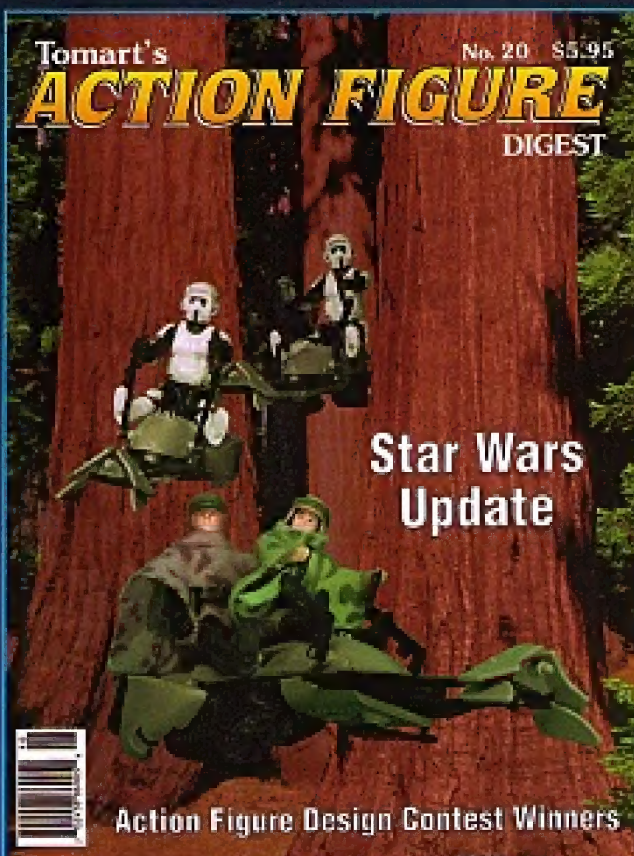
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INSIDER

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PETER MAYHEW
BY KEVIN STEVENS



After nearly 20 years of inhabiting his furry insoles, actor Peter Mayhew still stands tall as the *Star Wars* universe's most famous Wookiee, Chewbacca. We tracked down this 7'3" actor at his home in England to chat about his *Star Wars* memories and hopes for the future.

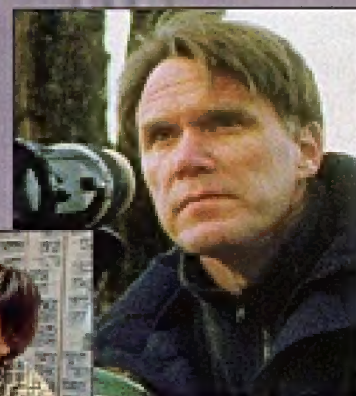


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JOE JOHNSTON
BY KEVIN FITZPATRICK



Spanning a 20-year career beginning with the *Star Wars* trilogy (as visual effects art director) to today, as one of Hollywood's top directors on such films as *Honey, I Shrunk the Kids*, *The Rocketeer* and *Jumanji*, Joe Johnston has been a key player behind the scenes in a dozen groundbreaking films, and his name is familiar to all visual effects devotees. The *Insider* caught up with Joe recently to discuss his early days with Lucasfilm and the state-of-the-art visual effects in his latest project, *Jumanji*.



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FROM THE PUBLISHER

THE BEST OF TIMES!

On November 28th, I had the privilege of traveling to Skywalker Ranch, at the invitation of Producer Rick McCallum, to get a sneak preview of the design work in progress on the new *Star Wars* prequels. Atop the third floor of the Victorian-style Main House, George Lucas and his creative team are creating a new generation of *Star Wars* characters, vehicles and worlds. It's here, on this third floor, that artists and designers (along with the casting department) are daily getting one step closer to bringing his new vision to the movie screen.

From McCallum's office, covered with papers, books, blueprints and charts we made our way up a flight of stairs to the secretive third floor. A special knock let us in to a spacious room where several individuals were at work in front of computers. Before we were to see the work on the new prequels, Rick sat me

down in front of a monitor and I was shown the new footage that has been developed for the *Star Wars Special Edition*, which will open approximately a year from now. Not only is the entire movie much cleaner, more colorful and sharper-looking, but the additional visual effects have

added even greater depth to particular scenes. A true *Star Wars* fan will notice many subtle additions to already memorable segments. It's very heartening to see such a classic film being restored with such attention and care. While I can't reveal everything (that would ruin it for all of you!), I can tell you that the new scene between Jabba and Han is a classic and the seamless addition of a computer-generated Jabba the Hutt to the already existing footage of Harrison Ford (shot back in 1976) is unbelievable and is an amazing display of the state-of-the-art of visual effects today. There is also a special cameo in this scene which will surely thrill *Star Wars* fans! In addition, the arrival of Luke and Ben into Mos Eisley gives one a much better idea of what visiting this spaceport is like. From new creatures to familiar alien beings, this new footage will turn out to be a favorite with fans. And you won't believe what they can do with a CG stormtrooper!

From here we worked our way to an adjoining room that was literally covered wall-to-wall with hundreds of color sketches and drawings of new designs for creatures, ships, worlds, characters, etc. for the new prequels. Here I was introduced to artists Doug Chiang and Terry Whitlatch. These are the talented people who are beginning the long, arduous task of bringing George's vision to life. (You'll be reading more about these artists in future issues!) From what I saw, they're definitely on the right track. On tables in the center of the room were sculptures of some of the new characters (suffice it to say that these new characters will be as lovable, interesting and frightening as any characters to inhabit the *Star Wars* universe!). In addition, a full-scale miniature mock-up of one of the key scenes on Tatooine was set up on a large table. Just the miniature alone displayed the grand scale (and I mean grand!) of these new films.

I was privileged to see George's approved designs for some of the new ships (model builders will have their work cut out for them in the next few years!), droids, villains, characters (including young Obi-Wan) and, yes, the earlier version of C-3PO. In addition, on several walls were color drawings and photographs from around the world displaying various new worlds we'll be visiting

in the prequels. Once again, we'll be taken to exotic new locations that can only be found in the *Star Wars* universe—they'll be vaguely familiar yet strange and new.

Lastly, we sat down at a computer and watched a full 3-D animatic of an exciting visual effects scene from the first prequel. Even in this early, rough stage, I was so entranced I wanted to watch more! Unfortunately, like you, I still have a couple of years to wait.

It's exciting to see the creative work taking place and the commitment to quality every step of the way. It is also exciting to see the evolution of a project that in a couple of years will be loved and cherished by millions all over the world. I'll be sharing with you more information on the prequels in future issues as well as our regular updates with Rick McCallum.

On a different note, we've received many letters regarding our article last issue entitled "Return To Tatooine," which detailed archaeologist David West Reynolds' trip to Tunisia to track down the original film sites of *Star Wars*. We're pleased to say that one of the responses was from Producer Rick McCallum who was so impressed with the young archaeologist's enthusiasm, energy and discoveries that he asked David to go with him, and Production Designer Gavin Bocquet, to Tunisia in December to help scout locations for the new prequels. Not only did David help them find some unique new sites never photographed before, but he actually helped them track down the original location site of Obi-Wan Kenobi's home. You'll be reading about this latest trip (and their adventures) in an upcoming issue of the *Star Wars Insider*.

In addition, in order to further streamline the magazine, we have decided to drop our "Star Wars Around the World" column and, in future issues, run important international news on *Star Wars* in our "Lucasfilm's Latest" and other columns. In this way, we can continue to pass on to you the most exciting news from around the world.

As 1996 begins, many new changes are taking place here at the *Star Wars Insider*. Rising paper and postage costs, and our desire to continue to give you a better magazine and membership kit, have forced us to raise the yearly membership fee to \$12.95, which became effective January 1, 1996. However, we have many new and exciting plans for you this year. A new membership kit is in the works which features some truly collectible items. Included is a wonderful poster featuring art of the Jedi Master, Yoda, as well as a unique postcard set, character stickers and much, much more! Of course, 1996 will see the addition of many new exciting exclusive collectibles which can only be found in the *Jawa Trader* catalog, such as our beautiful *Millennium Falcon* poster in this issue by Japanese artist Tsuneo Sando. We've also expanded our customer service hours for membership and merchandise orders. Now, in order to give you better and more efficient service, we have more operators online and their hours have been expanded to 7:00 a.m. to 11:00 p.m. seven days a week. And you can always count on the *Insider* to bring you exclusive updates on the prequels as well as interviews and features on the *Star Wars* universe not found anywhere else!

There's no doubt about it: if you love *Star Wars*, this is the place for you! The excitement for *Star Wars* is building, and take it from me, the best is yet to come. We look forward to sharing with you all of the great things the next few years will have to offer to fans of the *Star Wars* saga. The Force is definitely back!



Dan Madsen
Publisher



The main house at Skywalker Ranch, where, on the third floor, work has begun on the new *Star Wars* prequels.





REBEL RUMBLINGS

Letters From Our *Star Wars* Fans

...Let me take you to a place where good was good and bad was bad. When religion was as simple as the Force and the bad guys always wore black....

I am part of what I call the *Star Wars* Generation. We came when the galaxy was still a simple place. My first motion picture memory was seeing *The Empire Strikes Back* at a drive-in. My friends and I were enrapt in the mythological saga. *Star Wars* was a large part of our growing up. We all had toys, we all experienced the thrill of adventure as we lived out the trials and victories of our heroes. And with the coming of *The Empire Strikes Back* we also learned that the good guys don't always win in a blaze of glory.

By the time *Return of the Jedi* hit the screens we knew what it was like to anticipate a movie. We could not wait to see how they would pull it off. And we were amply rewarded with new plot complexities as well as breathtaking action sequences. But that was where our childhood ran out. Since then we've been battered with every type of identity crisis and social torture. In this confusing stage of growing up we have left our childhood *Star Wars* lessons behind and forgotten our old ideals in favor of fruitless experimentation. Where does this leave us? I have just graduated from high school along with many of my fellow children of *Star Wars*. And as word arises of another trilogy, I feel many of us will find what we lost and be restored to our *Star Wars* past.

In this time of unanswered questions and over-complicated ideals, a simple story of good versus evil may be all it takes to give us hope. In a way I think we are all symptomatic of the longing Luke felt as he watched the binary Tatooine suns set. Is the hope and innocence of our society setting like a sun? That is not just Luke offering his silent plea on Tatooine; that is all of us praying for adventure. A new trilogy is what we are all longing for. I think I speak for my generation when I say, "Mr. Lucas, you helped make us who we are, now remind us of what we could be."

Brian D. Burnham
Rexburg, ID

...The article in issue #27 called

"Return to Tatooine" was the most interesting and spectacular article I've read in the *Insider*. David West Reynolds went back 19 years in time to the locations where it all began.

To see and feel what it was like, to be on the original moisture farm location, to backtrack sites where footage was taken and, most of all, to see the hotel Sidi Driss where set dressings were still intact, was remarkable. The krayt dragon bones left behind by the film crew were almost unbelievable. Reading this article was an experience in itself. To David West Reynolds I say, "Very impressive! Good work!" I would love to see the video footage of this journey. These locations must be left as they are so future seekers of the saga may enjoy them as well. Thanks for a great magazine. I've been a fan since I was 11 years old. I am 30 now and still enjoy the adventures.

Dominick V. Bono
W. Babylon, NY

...I am writing to address two issues. First, I would like to commend Lucasfilm on their efforts to create and release the *Star Wars Special Edition*. Secondly, I would like to respond to all those people out there who happen to loathe the Ewoks and think that the integrity of *Return of the Jedi* was destroyed by them.

In regards to *The Special Edition*, I think it is a wonderful idea. I believe that Gary S. Knight in a previous issue was contradicting himself by urging Lucasfilm not to modify the original, and then claiming that any changes would not allow the film to retain its "timeless qualities." The elements that Lucasfilm will change are anything but the timeless elements of the film. If Lucas feels that certain superficial elements need to be digitally added or altered to keep the film from becoming a dusty old relic, then he should by all means go ahead and do it.

Now, for all you Ewok haters, I would like to point out that you probably are not aware of the significance of those fuzzy little creatures. The Ewoks represent something much more serious than one would expect at first glance. They represent the North Vietnamese and the triumph of the human

spirit over the technologically superior, better-trained forces of the United States.

Just look at the similarities. The Vietnamese were smaller than Americans, more primitive, spoke in a jabbering language, and were seen as an easily conquerable people. The Ewoks were smaller than Imperials, more primitive, spoke in a jabbering language, and were seen to be totally laughable as a threat. The Americans tried to use superior technology and fighting skills to conquer the North Vietnamese, but were unsuccessful because of their lack of familiarity with the terrain and their inability to use their vehicles on it. Ditto with the Imperial/Ewok situation.

When criticizing *Return of the Jedi*, people often point out the unbelievability of the Ewoks' victory over the Imperials. But was it any less believable than the victory of the North Vietnamese over America in Vietnam? Nobody believed the U.S. Army could be defeated in Vietnam, and nobody believed the Imperial army could be defeated on Endor! It gives you something to think about!

Kenneth Michie
Los Angeles, CA

...I have been a fan of *Star Wars* since it first came out. I was collecting *Star Wars* figures and vehicles. Then I got older and stopped.

Well, a friend got me collecting *Star Wars* again. I purchased two stand-ups once: one of Luke Skywalker and the other of Darth Vader. I bought them when I was engaged to be married. As it got closer to the wedding date, I realized that I didn't have enough money to pay for some things, so I sold them.

After this, I told my sister what I had done, and that I was very upset that I had to sell them. I told her the name of the hobby store that I had sold them to. Then the wedding was here.

After the church ceremony, we went to the hall for the reception. My wife and I walked in with my sister. She made

me close my eyes and led me into the hall. When I opened my eyes, there were the stand-ups, on either side of the D.J. stand!

It turns out that my sister had bought them back for me as a wedding gift, so my wife and I got our picture taken with them (see below). We had a copy made of the picture, and decided to send one to you. We hope you like it.

Paul W. Seibel
Fond Du Lac, WI

...First of all, I'd like to thank you for providing such a resourceful inside look at the universe of *Star Wars*. I just read the article on Irvin Kershner in issue #27. His perspective on *The Empire Strikes Back* made me realize its importance and see it in a whole new light. David West Reynolds' article on the expedition to Tatooine was equally fascinating. To think the krayt dragon was still there! He definitely qualifies as a hard-core *Star Wars* fan. Maybe I'll outdo him and plan a trip to the film sites for planet Hoth and find the remnants of a destroyed Rebel Base and detonated Imperial probe droid. If only someone could tell me where the scenes were filmed...

Changing coordinates on the nanocomputer a little bit, I'd like to comment on the Biggs situation for *Star Wars: The Special Edition* in '97. This will be my first time viewing *Star Wars* on the big screen (being born two years after the movie's original premiere) so if there is anyone who wants it to be as close to the original as possible, it's me. But to see the scenes with Biggs Darklighter on Tatooine would give great insight to an otherwise obsolete character. Before I found out about his

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Paul Seibel and his new bride had many guests at their wedding, including Darth and Luke.



PREQUEL UPDATE

by Dan Madsen

with Rick McCallum



In our continuing series of updates with Producer Rick McCallum, we go behind-the-scenes to bring you the latest news on the Star Wars prequels and the next Indiana Jones feature film!

Rick, what's the status on the new prequels?

Gavin Bocquet, our production designer, is full-time now. He's in London now but he'll be back here at the Ranch soon. We scouted locations recently in Morocco and Tunisia. We invited David West Reynolds to join us on this trip (who we learned about from your last issue of the *Insider*.) He's not only an intelligent guy but he was fun to be with. In terms of archaeology and science and the movement of races, he is very knowledgeable. He saw things on this trip he had never seen before. He was the first to spot Ben Kenobi's house although we found it totally by accident. It was by the ocean and we said, "It can't be by the ocean...but it was!" We also found the entrance to Mos Eisley, which is completely covered over now and looks totally different.

David also told us that you discovered areas that had never been filmed or photographed before.

Oh, yes. We found an area in Tunisia called the Ksour. These are fortified grain areas. They were used in this one section of Tunisia where the Berbers would store their grain. Ksour have unusual shapes and have existed for hundreds of years and almost all of them remain intact. They are very difficult to get to so it is not something that tourists end up seeing. You really need a four-wheel drive and be committed to spend at least a week finding them. Nobody has been there. Basically, what I wanted to do, since none of

us had worked on the previous three films, was to make sure we really understood Tatooine well. All my life, I've always wanted to see this area of the Ksour. I thought it might be a good place for Jawas or slave quarters or something else that would relate to the prequels. The trip was very worthwhile and we will definitely be filming there as well as other areas. Actually, we'll probably be filming the whole composite in five or ten different countries. We're going to be filming in Central Asia, and Portugal among others. We'll be planning trips to those areas soon.

On other fronts, our animatic division has been working feverishly. We've done a lot of shots for some major sequences. The artwork keeps coming and Doug Chiang is doing more and more paintings. He keeps coming up with great stuff.

Is it difficult to design characters and ships, etc. without the script in front of you?

Yes, it's very difficult but since we're actually dealing with the guy who is actually writing the story, it's



New footage featuring a CGI Jabba the Hutt, seen here from *ROTJ*, will be added to the *Star Wars Special Edition*.



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very clear. He'll tell us the sequence and we'll know the characters within that sequence. The sequence may change, the dialogue may change, the shift or the focus may change but the characters won't. So we need the location where it will take place and we need the characters. Once we get those, we can begin to design them. No matter what happens with the script, some of the new characters will remain and some will be deleted. But we'll have this army of characters that can allow us to make those shifts.

The only two characters from the previous films to be in these new prequels is C-3PO and Yoda. Is that correct?

And R2-D2 and a younger Obi-Wan Kenobi and Anakin Skywalker. R2-D2 and C-3PO will be in a different form, though.

Many of our readers have asked why the scenes with Biggs will not be added into the *Star Wars Special Edition*.

The original version of *Star Wars*, other than the Jabba the Hutt sequence, and a few other things, is the only version George ever wanted it to be. At the end of the day when he finally delivered the cut, the only things he yearned to have in the picture are the things we're doing, the rest he just didn't want. He didn't feel those scenes with Biggs worked within the context of the film. We are now also planning to release a special edition *The Empire Strikes Back* and *Return of the Jedi* along with *Star Wars* next year. For about 12 weeks there will be a *Star Wars* trilogy release. We're restoring *Empire* and *Jedi* and we're adding a new minute to *Jedi*.

How is the new *Indiana Jones* film coming along?

Very good! We got the last draft about two weeks ago from Jeffrey Boam. We're all reviewing it now. It's going to be a fun movie that will have a whole different take to it. 🌌



Rick McCallum relayed an interesting anecdote about how a Vice President at Fox ended up in a stormtrooper outfit in 130 degree heat in Yuma, Arizona in this scene from the *Star Wars Special Edition*. It seems that Ted Gagliano had an old score to settle. Two of his best friends, growing up, happened to live beside sound designer Ben Burtt. For *Star Wars*, Ben recorded their voices for one of his sound effects. For 17 years, Ted's friends John and Tom Sylla, gloated about their role in *Star Wars*. Rick remembered this story, and had the brilliant idea of placing Ted in the original *Star Wars* by including him in the additional shots for the re-release of *Star Wars: A New Hope*. It was the ultimate comeuppance.



STAR WARS INSIDER



Um, hello

There can be nothing more cruel for an artiste than for that person (she/he or perhaps he/she - this is a PC column, remember - though what my personal computer has to do with it, I'm not sure - abbreviations can get very confusing - look at C-3PO - what does it mean? But I'm sure you'll understand *TWICE/TWICE* - it saves space *) to slave away, put in heart and soul, finally to see their fruits squashed into oblivion underfoot. Not merely *Not Wanted On Voyage*. NOT WANTED AT ALL! Very sad making. But this I have escaped - thus far at least - in THE NEW WONDER COLUMN. As to the rest of my life, that is another chapter - well, page. OK, paragraph. Anyway, THE NEW WONDER COLUMN seems to have avoided the great trash can in the sky and, to some extent, the ~~censor's~~ editor's blue pencil. (What pencil?—Ed) I used to quite like editors before all this started. I learned that they can take a pile of mediocrity (on which you have laboured, as above) and can make you look so much better by chopping you up and leaving out the bad bits, like Dr Frankenstein - on a good day. But oh, the horror of that phrase, THE CUTTING ROOM FLOOR - the place we all reach, sooner or later. I have been there - and survived - for now.

So remember! You might see it here first



Gosh!

I made it!

Far from being edited out of *Star Wars* in any way, long after we'd finished filming, I actually recorded some extra lines, by myself in a broom cupboard in London. The resulting tape was biked to the airport to be inserted somewhere in LA (of course, I mean inserted in *the movie* in a studio somewhere ...etc - I was just making the sentence a bit shorter to save paper but now realise that I might have confused you - I certainly confused me). If you listen carefully there is a slight acoustic mismatch behind the new lines. It's in the Control Room scene. I think it's where I, sorry, Threepio, no, me, I say, *The tractor beam is coupled to the main reactor in seven locations*. I seem to remember that SOMEONE and certainly not THE MAN RESPONSIBLE FOR EVERYTHING had forgotten to say what a *tractor beam* was actually for and the scene could have sounded like an item from *Farming For Beginners*. So they snuck in the explanation via me/him. What I

had originally said was something like, *Oh my goodness or possibly if we could just get on with this scene then I can take off this ridiculous costume and go home and play Shakespeare in front of the mirror*.

But no, sometimes there isn't room for everything and everyone that got shot (moviewise, that is) to make it to the screen and even with the tightest shooting ratio (that's a technical phrase that I once heard and have always wanted to throw into a conversation but somehow I've never met anyone to whom it might be a relevant remark - until now - hopefully. But what does it mean? - (Whilst we're at it, what does *crossing the line* mean and *pump the dolly*? And what does the *best boy* actually do that's better

than anyone else?) (Must be rather odd when people ask you what you do for a living and you reply *I'm a best boy*. Bet that shuts them up! Mind you, when I tell people what I do for a living, it has the same effect.) (Then there's a whole list of other words I'd



Out of control!



eventually like to find a use for, like pulchritudinous and verisimilitude and plectrum - but perhaps another time.) Anyway, where was I - oh yes - some dearly loved items can get left out of even the humblest movie - not that humble is an option at Lucasland - ever - OK!



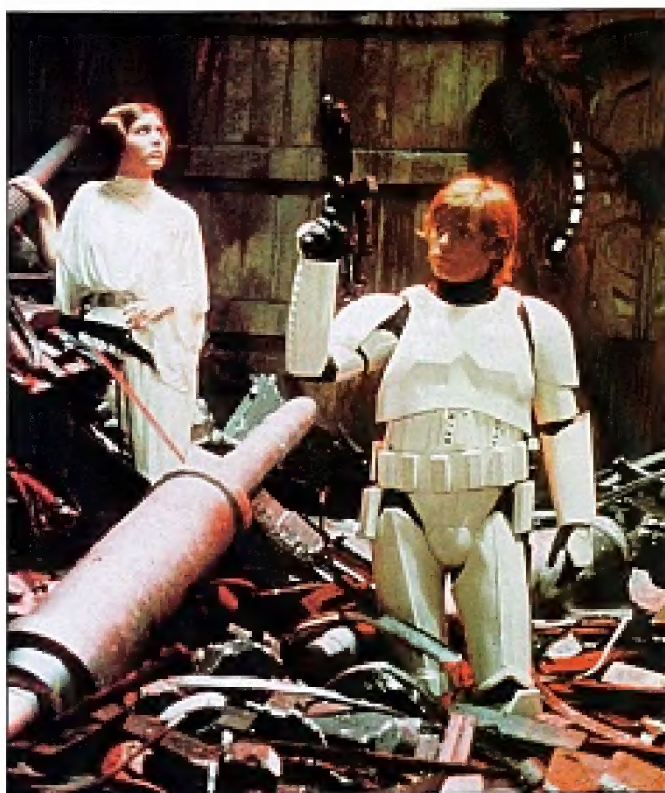
Frozen out!

I suppose you might describe the trilogy as a great omelette (see *Cantina Cuisine No 98* for more great omelette ideas) into which many eggs must be cracked but some get dropped on the floor and left there. But when I spotted this about to happen to some footage of me in *TESB*, towards the end of my first entrance scene - you know, when I'm telling-off Artoo for warming up the Princess's ice chamber - I approached Paul Hirsch, the editor, in a fit of artistic pique. I had an axe to grind. Paul sat there in the murk of the cutting room. His hands, wrapped in white cotton gloves, punctuated the shadows like those of some scrupulous serial killer. He lurked darkly against bins of film strips, including some of my favourites - strips of me. I faced him. *Why*, I boldly demanded, glancing nervously at THE FLOOR in case I was about to crush myself underfoot, *why, when nothing of my gilded performance had ever been edited out before, had he removed the end of the scene where I had been magnificently angry with Artoo and grand. How could he cut that and WHY?* Silence. Nothing. Then suddenly a white glove moved towards me. Blinding light in my eyes. *You were too angry and too grand*, Paul smiled and reangled the desk lamp to illuminate THE FLOOR. Was he making a point? I saw it was completely clean. *It's the first time we see you in this movie*, he said. *That angry - where do you go from there?* Oh, I said. I think he was right. I hate that kind of thing.

Wipe to:

INTERIOR TRASH COMPACTOR: DAY Our gallant blond hero and friends are souping about in assorted debris. The walls

are about to close in, crushing out all life as we know it, but we don't know that yet because it's on the next page. Suddenly, strange stirrings underfoot. Liquids bubble. Blond hero disappears beneath boiling minestrone, sucked below by fearsome and utterly terrifying ... what? The studio sculptors and designers had thought and created for weeks. On the way from my dressing room I had frequently walked past a giant, steel armed, mucus green tentacle, a football pitch long. Some design error perhaps, since the scene was set in the rather small Compactor and not actually on a sports field. So then came Idea No.2. Huge! Ovoid! BROWN! We stared at it. *SOMEONE and obviously not THE MAN RESPONSIBLE FOR EVERYTHING* said it looked like a What was the word I think it began with a 't.' Anyway, that idea hit the pan. And what did we get? A fearsome and utterly terrifying ... mini periscope and a yard of plastic squid. Later, I saw the big brown thing massively but forlornly dumped on the back lot. I think THE MAN RESPONSIBLE FOR EVERYTHING was right, too!



In the soup!

But I digress (how unlike him, you cry) because those items never got onto film, unlike - TATOOINE DESERT: DAY Band of noble heroes track manfully or in one case, womanfully, through blinding sandstorms whipped by offshore galactic winds as they struggle to the entry ramp of the *Millennium Falcon*. Unspoken emotions fill the eyes of the sensitive but fearless group. We know what dangers lie ahead. Will they ever meet again? We can only guess how they feel. We care. We do.

So there we were in the arid wastes of England's Elstree studios again, but this time on Stage 2. The walls, painted a sandy - well, sand colour, I suppose, blended with the tons of real sand spread on the floor. In one corner stood the *Millennium Falcon*, symbol of freedom, truth and a million merchandise items. On the other side of the stage, were huddled rows of bins filled with sand and pow-





Where are we?

der From them, crinkled tubes of silver trunking snaked upward on a scaffold to vent themselves in front of an iron curtain of propeller blades, looking like an antique air force, smacked cartoon-like into an invisible wall, and numerous enough to vacuum a vertical lift to the binned debris and very likely, the building itself. I was probably just being a wimp, but if there was nothing to fear, why were all the other actors being heavily muffled, goggled and protected from the oncoming onslaught? *The pieces of your suit will provide protection*, they said. *What about the bits between the pieces?* I said. *What bits?* they said. *Bits of me*, I said. *Oh*, they said.

All we had to do was walk towards the *Falcon's* ramp in a semicircle, in a group, in a sand storm and say *Goodbye* and *May the Force be with You*. Easy. Two cameras. Camera A by the *Falcon* and B, way off in no-man's-land, for a wide shot. Rehearsal discussion finished, I trudged through the sand to our start position near the bins, under the menacing blades. The normally petite Carrie looked like Captain Doughboy in her bulky protective wrappings, whilst Harrison (if it was he) was mummified to anonymity behind assorted bandannas, hoods and goggles. Which left me wondering whether the small piece of gauze taped over the mouth, on the inside of my mask was quite the thing. Would it actually stop me being choked to an early obituary? Hopefully.

"ROLL CAMERAS A AND B. START THE FANS. MAR....."

That was the last I heard - apart from the magnificent roaring of a hundred planeless propellers trying to take off. The sound was deafening to anything other than itself - I do not exaggerate (I hate that kind of thing, too) - so I was left only with my sight to know that the others had begun to move off in a semicircle as planned. I set out after them but, curse my metal body, I wasn't fast enough. Where had they gone? I began to search. The air was solid with noise and thick with the choking junk spewing out of the tubes. Earth and sky merged into one mass of sensory deprivation (though I could still hear, unfortunately). With no compass bearings, I was flying blind, edging along in my suit, a dense sandy coloured fog clouding any sense of time or space, and that was on the inside. Forget unspoken emotions filling my eyes - I was working in the same room as Mount St Helens. But the show must go on. I had to keep moving.

To clear the gels they had thoughtfully stuck over the eye holes, I blew upwards, bouncing my breath off the interior of the mask and onto the eyes, thankful that I hadn't eaten the garlic bread for

lunch. It worked. The engines still pounded but I could see - just. I could see Camera B right there in front of me where it shouldn't have been. Its deafened clapper-loader was kneeling before the lens, still waiting to mark his slate and as disoriented as was I, especially as he now saw me speeding out of the gloom, clearly about to road-accident him severely. Forgetting the Force, he panicked and dived left but was really saved from a good squashing by a scenic rock which fate or the set designer had placed between us. I never saw the rock, not even after I had careened over it and was lying pancaked on the sand at his knees. I never did make it to the *Falcon*. Like me, the scene made it - to THE FLOOR.

But in happier times, when I first saw *Star Wars*, I was amazed to see Threepio (there is no way round that, I'm afraid) wandering about endlessly at the beginning of the



Where are you? Come to that, where am I?

movie. Enter desert right, exit desert left, enter right again, almost as if I were whipping round the back of the screen, like a hard-up theatre group trying to present a whole army with five increasingly breathless actors. The intercutting scenes in the coffee bar on Tatooine that had so been beautifully acted and painstakingly filmed at Elstree had been assigned to the oblivion of THE FLOOR because, I suppose George Lucas couldn't bear to have anything interrupt my brilliant performance. Quite right too. Shame though, because there was a rather pretty girl in those scenes and some years later she dated famous British royal, PRINCE ANDREW for a while. George really blew that one. Could have been Lord George by now. Or even King George. He was in a movie. Mad though.

Just like the time when the wampa ... Oh look. Mickey's little hand is nearly touching his big one, so I think that must mean it's time to say: *That's all folks!*

(Am I'm confusing my cartoons - or am I just confusing? What do you think?)
(Don't push me!—Ed)

PS Who's Ed?

PPPPSS Lucasfilm's VP of Licensing, Howard Roffman seems worried in case I think he is stingy (stingy? Howard?). Has he not, in 20 years, presented me with a pencil case and Death Star eraser?! But Now! I have just received from him a spectacular **talking Star Wars Electronic**



Bank - WOW - especially spectacular since I do the talking when you press my button or insert a coin (Artoo says something too but I don't think we need go into that) It is really rather special. I am going to write Mr Roffman a long thank you letter (who knows, he may have future gifts in mind). Meanwhile I am trying to find how you get the money out. I know Lucasfilm produces solid gold collector coins, so I can't wait!

Pss You may remember that I told you in Number Two of TNEW WOND COLUMN how publishing guru, Lucy Austrey Wilson objected to my use of the hyphen. She now denies this. Well she would, wouldn't she.

Pss? If not Lucy - who? I think we should be told.

PSS Interesting to read JR Snyder's excellent piece in issue 27 (see! I do read other bits of the Insider) about the animated series DROIDS. All that technical info was just fascinating in its detail. Shame he forgot to mention the talented cast of voice actors who tried to breath life into the series. I was there too, by the way! Oh well.

PPPS(jii) Fortunately **Leyland E. Chee** of Belmont, CA has not written with lurid ideas of where I might have a tattoo but **Oona May Furter** of Lubbock, TX has suggested an Ewok on each toe. Cute? Apt, certainly. I trod on an Ewok once - accidentally. Perhaps I won't bother with a tattoo after all. Actually, if I were honest I'd admit I find them a touch unappealing (tattoos, that is).

***PPPPPPPPPPPPPPPPPPPP** In the interests of using less paper I am attempting to adopt abbreviations like TESB and ROJ but am slightly uncertain what to do about abbreviating WONDER COLUMN. Naturally it would become WC. In England this stands for water closet or toilet - in America, The John or Little Girls' Room. Either way, it's unfortunate, don't you agree?

PS My electronic bank doesn't rattle at all when I shake it. Must be completely stuffed with gold coins. Still haven't found my way in yet.

.....STOP.....PRESS.....STOP.....PREQUEL....CASTING..SENSATION...STOP...
.....YOUNG...YODA....TO...BE...PLAYED...BY...UNKNOWN...GHERKIN.....STOP.....RIOTING...IN...TALAHASHEE.....ENDS.....

CANTINA CUISINE - No. 108

.....
Hanburger - Way to Go!



Aekbar - The Canapé



Getting the Wok into
Ewoks



You write

Derek Maki, Winchendon MA, John Haller, Cold Spring KY & John Sherrell, Arlington TX

You three have a lot in common! Please see NUMBER THREE OF TNEW WOND COLUMN for an answer to your fascinating question. (Just see above, OK. —Ed) Can't promise that the answer's fascinating, though. AD

John M Azarian, Wyckoff NJ

I cannot believe that my NEW WONDER COLUMN is the only reason you are going to renew your subscription. Surely there must be other interesting and amusing items somewhere in the Insider. On the other hand, now I come to think of it ... Anyway, I am glad you like it. AD

Carolyn M. Tellers, Erie PA

Yes! At the end of TESB Lando and Chewie DO leave Tatooine. Yes! At the start of ROJ, Threepio DOES say that Lando and Chewie "never returned". But Yes! Leia DOES turn up at Jabba's with Chewie in tow. And Yes! How DID they all join up, without Threepio and Artoo knowing. I think we SHOULD be told!!! And we WILL be told the answers to this and other mysteries in *Shadows of the Empire*, Lucasfilm's multi-media project, out soon. So, HOLD YOUR BREATH for this exciting release in just a few months from now. AD

(Hold your breath is just a figure of speech. Please breathe normally. —Ed)

John Sherrell, Arlington TX

Thank you for your interesting enquiry about a sand storm that never got used in ROJ. I'll look into it and maybe even write about it in THE NEW WONDER COLUMN one day. But I can't believe anyone would be so silly as to film a sand storm in a studio, can you? AD

Walter Wu, Cary NC

Walter writes, thus: did you know that you and I share the same birthday? February 21st! Of course I'm somewhat younger than you are (I was born in 1984). Thank you for that information, Walter. Thank you very much. AD

John Wallace, Dundalk Ireland

I can't imagine why, as a child, you wanted to be Luke Skywalker rather than C-3PO. But I won't hold it against you. And of course I would be happy to say hello to my *many Irish fans*. Ready? Um, HELLO. (Was that OK?) AD

Maura Spitaliere, Franklin Square NY

The person who asked me to write THE NEW WONDER COLUMN is the *StarWars Insider's* editor, Dan Madsen. If he knew you said he *must* be a genius, he'd get big headed and impossible. So I won't tell him, OK? AD (OK by me. —Ed)

Bubba Bob, Mina AK

Delighted to hear that Santa gave you YODA - THE FRAGRANCE in its genuine Yoda Look-a-Like Spray-Dispenser. But I actually don't believe it's broken. I think it squirts out of the other end. Sorry. AD

NEXT ISSUE ...

YOU

CAN DO IT

No 36

**CARBON FREEZE YOUR
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STARS

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**Book of the
Millennium Club**

TRUCKING FOR CASH

by

Obi-Wan Kenobi

WARNING:

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is taken for this
WC. It should be
approached
accordingly at
reader's own risk.

PORKINS THE LEGEND

If you would like to write to Anthony Daniels for possible inclusion in THE WONDER COLUMN or for an autograph, please send at least three, minimum priced International Postage Coupons, available from your friendly neighbourhood post office, to Anthony Daniels c/o The Star Wars Insider, PO Box 113000, Aurora, Colorado 80042 USA. PLEASE DO NOT SEND USA STAMPS.



STAR WARS INSIDER



LUCASARTS



by Sue Seserman

DIGGING INTO THE DIG SCIENCE FICTION MYSTERY IS TRUE MULTIMEDIA TITLE

LucasArts' new epic science fiction adventure, *The Dig*, is a multimedia title in the truest sense of the word. Not only was the interactive game one of this holiday season's best-selling PC entertainment titles, a number of ancillary products based on the game are now available. These include a novel, audio drama, strategy guide and CD soundtrack. (A separate column on the CD soundtrack appears on page 62.)

Inspired by Steven Spielberg and designed by LucasArts project leader Sean Clark, *The Dig* is about a team of space explorers who become stranded on a dangerous alien planet. (For more information on the game, see this column in issue #26.) Commander Boston Low, voiced by *Terminator 2* star Robert Patrick, is the player's alter-ego. He must keep the team alive in a hostile environment while they unravel the planet's great mystery and search for a way back to Earth. A suspenseful story, complex characters, a compelling soundtrack and immersive gameplay are hallmarks of *The Dig*. These qualities also make the game ripe for spin-offs in other media.

A Novel Idea

A novelization of *The Dig* was penned by Alan Dean Foster and published by Warner Books. A veteran at writing novels based on films, particularly of the science fiction genre, Foster was a natural choice to bring *The Dig*'s pixels to paper. *Star Wars* trivia buffs will remember he ghostwrote the film's first novelization for George Lucas. Additionally, Foster produced the novel versions of the three *Alien* films and *Alien Nation*.

"When I was approached by Betsy Mitchell at Warner Books to do *The Dig*, I had pretty much stopped doing novelizations to concentrate on original works," said Foster. "I had done a computer game novelization once before called *Shadow Keep*. They're very hard because they usually don't have well-developed characters and the plots tend to be fairly linear. The other challenge is you want to describe what's going on in the story without giving the game away."

Foster was intrigued by *The Dig*, however, because it wasn't a "shoot-'em-up"-style game. After reviewing Clark's story treatment, he decided to take on the project. "I liked the idea of archaeological fiction where people use their wits to figure out problems instead of their fists or guns," said Foster. The appeal of working on a project that involved filmmaker Steven Spielberg also was an incentive for Foster.

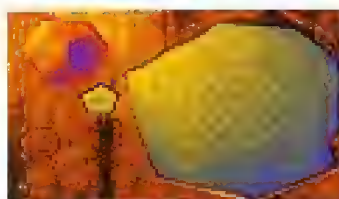
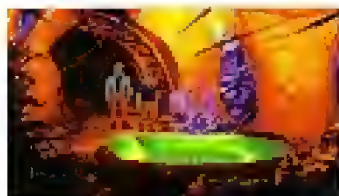


He continued, "The part that really interested me, and I think will interest anyone who gets into the story of the game, is what are these alien artifacts all about and where are the people that made them? People should get interested in the characters and how the astronaut, reporter and scientist interact with each other and the aliens to get home."

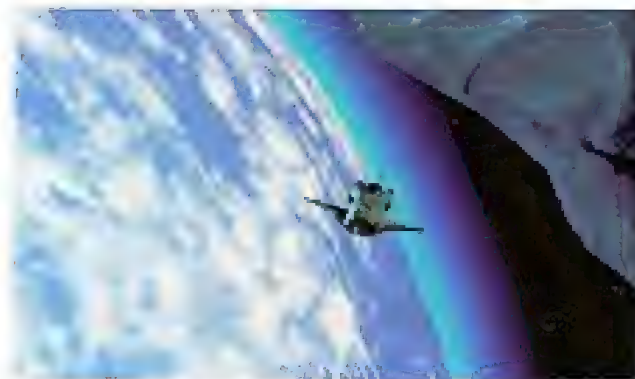
For Foster, the most challenging part of turning a game into a novel is that game plot lines don't revolve around characters. "In a novelization of a game, I have to shift the focus from problem solving to character relationships. The book then becomes a story about people, not puzzle solving—which is the main difference between a book and an interactive game."

In writing *The Dig* novelization, Foster focused on developing the relationships between the characters. "I wanted to develop these characters as individuals with their own internal problems. For instance, in the book,

Boston doesn't think Maggie (the reporter) even belongs on the mission, but he ends up falling in love with her. Brink does some things in the game that a good scientist would not do, but he has to move the game forward. I tried to



STAR WARS INSIDER



Above and below: Screen shots from *The Dig*. Dig game hint: When in the Nexus program, activate the robot by using this combination on the control panel: Down two, Left four, Grab, Up 8, Grab. Then activate the robot with panel on the left.

show how his personality traits might overwhelm common sense in these situations. The book also explores how Boston is very hesitant at first to lead the mission and must be convinced. Ultimately, he's more concerned about saving his house from this crashing asteroid, not saving the world."



Foster also is the author of many original science fiction and fantasy novels, including the *New York Times* best-selling *Flint* and *Spellbinder* series, *Into the Outland* and *Cyber Way*.

The Last Word

If you'd rather press "play" than turn pages, Foster's novelization of *The Dig* also is available as an audio drama from Time Warner AudioBooks. The story is read by actor John Shea, who has won an Emmy for best actor in *Baby M* and an Obie Award for *The Diving Board*. His film work includes *Misery* and *Stealing Home*, and he currently plays Lex Luther on the television series *Lois and Clark*.

AudioBook editor John Whitman, explained that the goal of an audio drama is to tell a great story. "Great books translate to tape easily without adaptation, and this is the case with *The Dig*," said Whitman. "Story telling is the oldest form of entertainment. We offer a '90s twist on that tradition in that we use tape, but you still have the story read to you. It's kind of like a virtual campfire."

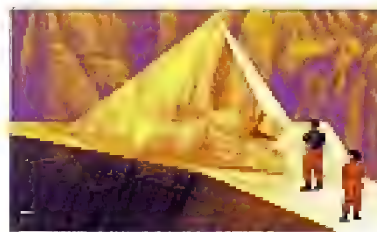
One of the most exciting aspects of the audio drama is the inclusion of sound effects from the game. "LucasArts provided us with all these great sound effects," said Whitman. "So in addition to the storyteller, you also have the sound effects that help depict the alien world on which you're stranded and the creatures that inhabit it."

A Helping Hand

The novelization is one of two books about *The Dig*. The other is the *The Dig Official Player's Guide*, published by Infotainment World and written by Jo Ashburn. "With a game as complex and puzzle-intensive as *The Dig*, the strategy guide can be an indispensable tool for a player," said Ashburn. "It also gives players deeper insight into the story, characters and the team that developed the game."

The guide includes a comprehensive walk-through of the game written as Commander Boston Low's log entries. This narrative contains all the puzzle solutions, as does the following chapter which is complete with tiered hints for every puzzle in the game. Another chapter offers detailed maps of *The Dig*'s rooms, caves, spires and waterfalls that help players traverse the vast alien world. In addition to game-playing assistance, the strategy guide is loaded with conceptual and final art, including character, creature and background sketches and paintings.

One of the toughest things to communicate in a game is the back story—what brought us to the point in time when the game begins. The strategy guide



elaborates on the aliens' culture and the series of tragic events that destroyed it. It also presents more complete biographies for the major characters. Finally, *The Dig Official Player's Guide* introduces the team that created the project.

With a novel, audio drama, strategy guide and CD soundtrack, *The Dig* is epic not only in the scope of its story, but also in the number of its spin-offs. A title like *The Dig* holds a lot of appeal for established game players because of its depth, but can be equally enjoyed by new gamers. It's exciting that as the market for interactive games grows, ancillary products will let people enjoy aspects of games in new ways and perhaps even motivate them to dive deeper into a whole new kind of entertainment experience. 

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Green Light Given to *Jedi* Radio Drama

The long-awaited third chapter in the *Star Wars* trilogy radio drama has just begun production. Anthony Daniels will return as the voice of C-3PO. The other characters had yet to be cast at press time, but Mark Hamill will not be returning as Luke Skywalker. The *Return of the Jedi Original Radio Drama* will be produced and directed by John Madden and Tom Voegeli, the same team that did the *Star Wars* and *Empire* radio dramas. Brian Daley will once again be creating an expanded original script based on characters created by George Lucas. Recording of cast voices began the first week of February at the same studio in Los Angeles where the original *Star Wars* radio drama voices were recorded, well over a decade ago. Post production, including the addition of the original Ben Burtt sound effects and the John Williams score, will be done in Saint Paul, Minnesota. *Jedi* is scheduled for broadcast in late October '96, and will be available on cassettes and CDs from the HighBridge Company shortly afterward.

Harrison Ford Meets the Press

Harrison Ford, arguably the greatest box office draw ever, doesn't do many interviews. That's why his current round of publicity appearances are a big treat for his fans. Ford has been making the rounds on Jay Leno, David Letterman and Charlie Rose among others, to promote his new film *Subrina*, a Sidney Pollack remake of the classic Billy Wilder film which starred Humphrey Bogart in the role Ford now brings to the screen. His appearance on Letterman was his first since 1982 when he was plugging *The Blade Runner* (sic) (as David Letterman referred to it at the time).

Ford hasn't been shy about discussing future projects, including a new *Indiana Jones* movie. Speaking to Chris Hewitt of Knight-Ridder Newspapers, Ford said of *Indiana Jones*, "If we get a great script, I'd be happy to do another. I think we're hopeful that will happen, but there's nothing right at the end of the pipe." Talking with Charlie Rose in New York, where Ford is temporarily making his home, he said that the first script he and director Steven Spielberg read for "Indy IV" was "a boat that didn't float," and reiterated that it didn't necessarily mean the project was dead. Ford also spoke briefly to Rose about his current project, a crime drama set in New York City. Ford plays an Irish cop who takes a young Irish man (played by Brad Pitt) into his home and later discovers the man is an IRA terrorist.

Former bantha Dead at 44

Mardji, an Asian elephant, star of Marine World Africa and a bantha in *Star Wars*, was euthanized at the UC-Davis veterinary center in November. "This is one of the most difficult and painstaking decisions we've ever made," reported Dr.

Laurie Gage, the Northern California theme park's veterinarian. "She will be missed, but we're relieved she is no longer in pain," said Gage in an interview with the Associated Press. The elephant had been suffering from bone irritation and had difficulty walking. Her treatment during the past several years had included two major surgeries.

In addition to dressing up as a bantha in *Star Wars* Mardji also appeared in Skippy peanut butter commercials.

Shadows Game on CNN

Star Wars fans watching CNN *Entertainment News* on December 14, 1995 got a sneak peek at the new LucasArts *Shadows of the Empire* video game. In a piece reporting on the intense competition of new video game formats, CNN showed video footage from new games that will soon be available for Nintendo 64 game platform. The footage shown from *Shadows of the Empire* was from the first level of the game, which takes place on Hoth. Snowspeeders, for the first time in a fully rendered 3-D environment, weave in and out of the legs of Imperial walkers. The Nintendo 64 is currently scheduled for an unprecedented simultaneous release in the United States and Japan this coming fall. The *Shadows of the Empire* game is set to ship shortly thereafter.

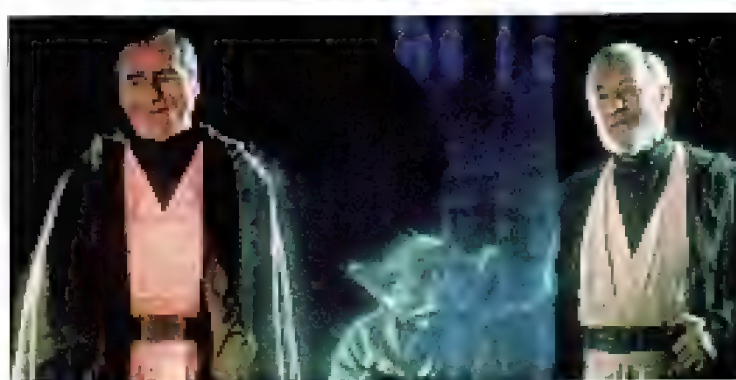
Actor Sebastian Shaw Dies

Sebastian Shaw who had the small, but pivotal role, as Anakin Skywalker in *Return of the Jedi*, recently passed away in England.

Shaw, an English actor and veteran of the Royal Shakespeare Company, had a long and illustrious career before he shot *Return of the Jedi* in 1982. He made his stage debut in 1925, and appeared on Broadway in 1929. He made his first feature film in 1931 and took part in more than 20 films before World War II. During his later years he worked mostly on Shakespearean productions such as *Hamlet* and *Henry V*, and also penned a great deal of theater and poetry himself.

Shaw's scene as Vader unmasked was one of the most dramatic moments in the *Star Wars* trilogy. It was shot under the utmost secrecy, with just George Lucas, Richard Marquand and a minimum crew present. *Return of the Jedi*'s final shots of Shaw were optically assembled with already-filmed footage of Alec Guinness and Yoda to create the reuniting of the three Jedi.

Shaw's character, Anakin Skywalker, will be the main focus of the new *Star Wars* prequels.



American Graffiti Honored by Library of Congress

The Library of Congress honored George Lucas' *American Graffiti* as one of 25 films named to the National Film Registry in 1995. *American Graffiti* (1973) joins such prestigious films as *North by Northwest* (1959), *The Day the Earth Stood Still* (1951), *The Last of the Mohicans* (1920), and *Stagecoach* (1939), all of which were chosen this year to have new prints stored in the Library of Congress' permanent collection. In 1988 Congress passed the Film Preservation Act which allocated \$250,000 a year to the preservation of important American films. Each year the public nominates thousands of movies for preservation and a Librarian of Congress narrows the list down. Films are chosen for their enduring cultural, historical or aesthetic significance.

Harrison Ford made two appearances in this year's selected films, having had small parts in both *American Graffiti* and Francis Ford Coppola's *The Conversation* (1974). *Star Wars* was one of the first 25 films chosen when the National Film Registry began in 1989.



15 Years Ago in Bantha Tracks

For each of the 52 foreign countries in which *Empire* will be released, Joel Coler, Director of International Advertising and Publicity at 20th Century-Fox, consulted his thick black notebook describing the country's customs, languages and regulations. In his Japanese notebook, for example, Coler has noted that in that country dubbing the voices in Japanese makes the film "second rate" and more like a television movie in the eyes of the audience. He weighed that against the fact that the average moviegoer there ranges in age from ten to 17, younger than the U.S. average. Because so many children enjoy *Star Wars*, it was decided that dubbing would be preferable in Japan.

Using his notebook for Hong Kong, Coler determined the best release date for the film there—the Chinese New Year. It was standing room only for the holidays.

Sometimes it just is not possible to meet the restrictions imposed by a particular country. For example, Sweden considered *Empire* too violent. Lucasfilm and Fox decided not to cut the so-called violent sequences and instead to retain the integrity of the film: Sweden allowed only those 15 or older to see it. Russia, on the other hand, wasn't interested in showing the movie at all.

With so many factors to consider, it often takes a full year for a movie to reach around the world. And sometimes it takes even longer; Kenya, Africa, is just now seeing *Star Wars*—subtitled in Swahili, of course.

IN MEMORIAM

Brian Daley, author of numerous works of science fiction and fantasy, including the National Public Radio serial adaptations of *Star Wars*. *The Empire Strikes Back*, and *Return of the Jedi*, passed away the week of February 10th after a long illness. In addition, Brian wrote numerous *Star Wars* novels, including the Han Solo series, as well as *The Black Travel Agency* series. He will be greatly missed.

Star Wars Seen and Heard

"Chewbacca."

—Harrison Ford's answer to the question "Who was your favorite on-screen kiss?" from his recent appearance on *The Tonight Show* with Jay Leno.

"Hip Hop Chewbacca"

—Song title on a recent release by the Urbana Illinois rock combo Steak-daddy 6.

"It's like 'let go Luke, use the Force!'"

—Funk legend George Clinton describing how he makes his music on the PBS documentary *Rock 'n Roll: An Unruly History* 🎸

ERRATA

Corrections from issue #27: The Return to Tatooine byline was accidentally omitted. It should have read: By David West Reynolds and Jon Bradley Snyder, with new photos by Michael J. Ryan. The caption for the illustration on the bottom left corner of page 64 should have read Droids Size Fromm, not the Droids Master Tall.



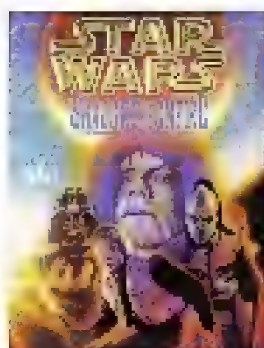
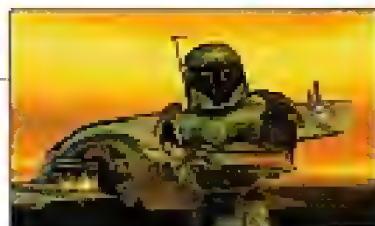
Ellen DeGeneres speaks guest star Carrie Fisher's *Star Wars* biography on a recent episode of the sitcom, *Ellen*.



LUCASFILM'S LATEST



STAR WARS SHADOWS OF THE EMPIRE UPDATE



The *Shadows of the Empire* video game is turning into one of the most eagerly anticipated *Star Wars* projects LucasArts has ever done. Scheduled to ship not long after the slated fall release of Nintendo's Nintendo 64, *Shadows* will be one of the first titles available for the platform.

The opening level of the *Shadow's* game cartridge, which was shown recently in Nintendo promotional material, puts the player in a snowspeeder at the Battle of Hoth, much like *Super Empire Strikes Back* for the Super NES. But the similarities stop there.

Unlike all the other *Star Wars* cartridge games *Shadows of the Empire* will be truly 3-D, not a facsimile of 3-D like *Super NES Mode 7*, where the action rushes toward the player but does not allow him to move around in a complete environment. In *Super Empire Strikes Back* if you kept turning left, for example, you would run into the exact same Imperial walker again. With the *Shadows Ultra 64* game there is more than enough memory to fully

render a myriad of autonomous 3-D objects, and allow the player total freedom of movement around them. The immersion factor has been increased exponentially. LucasArts promises gaming action that captures the spirit of the films.

There are 12 levels in the *Shadows* game, with five of them including several stages like the Battle of Hoth. On Hoth, the player first encounters probe droids, then scout walkers, then full-size Imperial walkers. At first a player's movement is confined to a sphere of battle, but once one enemy is vanquished you can move on to the next. An early tip from LucasArts: dispatch the AT-ST's that guard the AT-ATs first, and don't shoot your wing man—he's there to help!



Screen shots from LucasArts' *Shadows* game (top to bottom): Boba Fett, Han, Leader droid, Outrider, Dash Rendar and AT-AT.



STAR WARS

THE

DARKSTRYDER

C A M P A I G N



WEST
END
GAMES

FEATURING AN ORIGINAL STORY
BY TIMOTHY ZAHN *Rever 95*

A supplement for use with Star Wars: The Roleplaying Game
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Like all manifestations of *Shadows of the Empire*, the Nintendo 64 game will have its own unique perspective on the story, in this case that of Dash Rendar, the reluctant hero who is the game's main protagonist. You'll also see other new characters like Rendar's sidekick Leebo, *Shadows* archenemy Xizor (pronounced "Shee-zor") and his bodyguard Guri, as well as the familiar *Star Wars* faces.

LucasArts was specially authorized by Nintendo to develop exclusive games for the Nintendo 64. LucasArts is also rumored to be working on a *Star Wars* fighting game for the Nintendo 64.

If you want to find out how this dazzling game was created there is only one place to turn: Ballantine's *The Secrets of Star Wars: Shadows of the Empire*. This oversized paperback book that ships in May will not only reveal all aspects of the *Shadows of the Empire* program, it will also be the place to see dozens of behind-the-scenes photos.

Written by Mark Cotta Vaz, the book will include one-on-one interviews with all the key creative people. In addition *The Secrets of Star Wars: Shadows of the Empire* will offer a complete guide to the many plotlines offered by the novel, comics, and game.

Fans who want a sneak peek should check out *The Essential Guide to Vehicles and Vessels*, where some *Shadows* spaceships—like Dash Rendar's *Outrider*—will make their debut.



LICENSING

Many new products will be released this year around the new multimedia project, *Shadows of the Empire*. Here is a tentative release schedule for upcoming products that you will find in the pages of the *Jawa Trader* catalog:

Bantam Books—novel. Release date: April

Bantam Audio—novel on cassette. Release date: April

Ballantine Books—*The Secrets of Star Wars: Shadows of the Empire* book. Release date: May

Dark Horse Comics—Comic series (six part, monthly). Release date: May–October



Kenner's Swoop with rider.



Rawcliffe's Outrider.



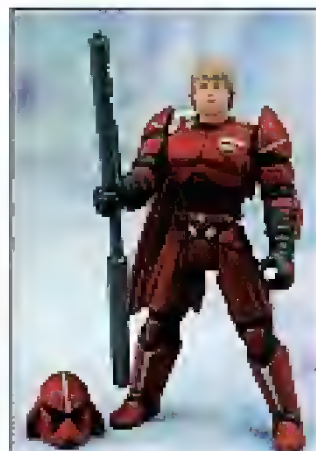
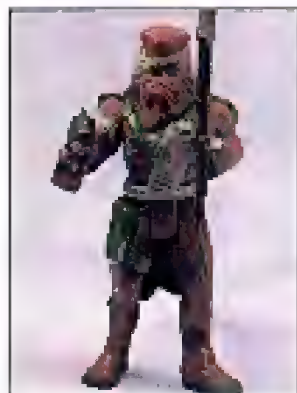
Applause's Xizor.

Party Professionals—Masks and accessories. Release date: October

Varese Sarabande—Original soundtrack CD. Release date: May

Zanart—Chromart of novel cover. Release date: May

(Lucasfilm's Latest continued on page 48)



Kenner Action Figures: Chewbacca in Snagova disguise, Boba Fett, and Luke in guard uniform.



Galoo's Micro Machine collection.

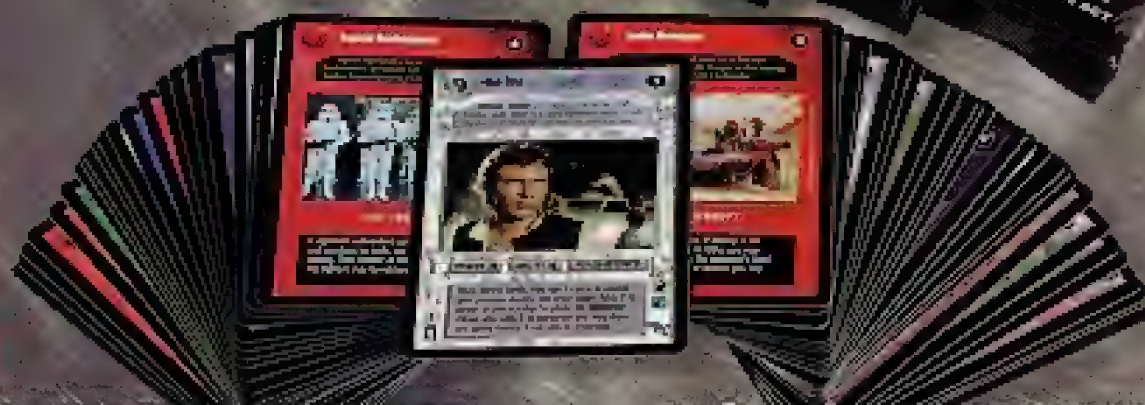
NEW COMICS!

Dark Horse has many new *Star Wars* projects for 1996. In July Dark Horse will release a *Star Wars* pop-up book entitled *Battle of the Bounty Hunters*. This book is being illustrated by Chris Moeller and will pop-up on every page. There will be two new *Tales of the Jedi* series beginning in October with a five-issue series called *The Golden Age of the Sith*, which will have the same creative team that brought you *The Sith War*. Then there will be a whole new storyline that takes place a 1000 years before the first original *Tales of the Jedi* entitled *The Fall of the Sith Empire*. This series will tell the story of how Naga Sadow led the Sith people to Yavin 4.

In September there will be another 48-page Boba Fett one shot entitled *When the Fat Lady Sings*, again created by the team of John Wagner and Cam Kennedy. Dark Horse is working on graphic story albums (like *Alien: Tribes*) based on the Dark Forces computer game. Also on the horizon are adaptations of *Dark Force Rising*, and *The Last Command*, as well as a four-issue adaptation of the *Star Wars: Special Edition*.



JAWA TRADER



NEW

STAR WARS CUSTOMIZABLE CARD GAME—LIMITED EDITION

It's here! The card game you've all been waiting for! With the **Star Wars Customizable Card Game**, players control, alter and feel the Force. The **Star Wars** universe comes alive as the Rebel Alliance battles against the relentless Galactic Empire. This premiere release consists of 324 common, uncommon and rare cards. Each black boarder starter set contains 60 randomly-assorted playing cards (30 dark side and 30 light side). With two starter sets, you can cus-

tomize Rebel and Imperial decks and master the amazing power of the Force.

These will not last long and our quantities are limited. We offer both starter sets and individual 15 card expansion packs to add to your collection. First come, first served! Order today!

USC8A Starter Set (60 cards)

Price Each \$10.00

USC8B Expansion Set (15 cards per pack)

Price Each \$3.00

STAR WARS™

CLASSIC

COLLECTORS SERIES

applause



STAR WARS DANGLERS

CHOOSE FROM SIX DIFFERENT SHIPS! EACH DANGLER STICKS TO ANY SMOOTH SURFACE SUCH AS COMPUTER SCREENS, WINDOWS, FILE CABINETS, DESKTOPS, WINDSHIELDS AND MORE!

- | | |
|--------|-------------------------|
| LAPP7 | REBEL Y-WING |
| LAPP8 | MILLENNIUM FALCON |
| LAPP9 | REBEL X-WING |
| LAPP10 | DEATH STAR |
| LAPP11 | IMPERIAL TIE FIGHTER |
| LAPP12 | IMPERIAL STAR DESTROYER |

PRICE, EACH: \$3.50

STAR WARS PUZZLE CUBE

PUZZLE CUBE TWISTS AND TURNS TO FORM NINE EXCITING SCENES FROM THE *Star Wars* TRILOGY!

LAPP6 PRICE: \$8.00



STAR WARS CERAMIC FIGURAL MUGS

EACH OF THESE UNIQUE MUGS HOLD APPROXIMATELY 14 OZ. AND COME PACKAGED IN A SPECIAL GIFT BOX!

- | | |
|--------|---------------------------------|
| LAPP13 | DARTH VADER |
| LAPP14 | BOBA FETT
(WITH BLAST SCARS) |
| LAPP15 | STORMTROOPER |
| LAPP18 | C-3PO
(SPECIAL EDITION) |

PRICE, EACH MUG: \$15.00



STAR WARS BOXED FIGURINE SET

SET INCLUDES SIX FIGURES APPROXIMATELY 3 1/2" TALL. COMES WITH BESPIN DISPLAY PLATFORM. PACKAGED IN A GIFT BOX AND SEQUENTIALLY NUMBERED FOR COLLECTIBILITY. SET INCLUDES THE FOLLOWING FIGURES IN ACTION POSES: LUKE SKYWALKER, HAN SOLO, DARTH VADER, CHEWBACCA, C-3PO AND R2-D2.

LAPP5 PRICE PER SET: \$20.00



VISA OR MASTERCARD 1-800-TRUE-FAN



STAR WARS VINYL DOLLS (below)

ADD EACH OF THESE HIGHLY DETAILED DOLLS TO YOUR COLLECTION!

Individually Priced!

LAPP2 DARTH VADER—Remove Vader's helmet to see his real head!

PRICE: \$20.00

LAPP1 LUKE SKYWALKER AND YODA—Yoda's head moves!

LAPP3 CHEWBACCA AND C-3PO—Real net holds C-3PO to Chewie's back. You can turn his head and move his right arm.

LAPP4 HAN SOLO IN STORMTROOPER OUTFIT—You can put Han's helmet on, or he can hold it in his right arm.

PRICE, EACH: \$17.00



STAR WARS COLLECTIBLE STATUETTES

LUKE SKYWALKER AND DARTH VADER STATUETTES SYMBOLIZE THE FORCES OF GOOD AND EVIL, AND TOGETHER THEY DEPICT THE FINAL DUEL OF *THE EMPIRE STRIKES BACK*. EACH IS MADE OF COLD-CAST RESIN, HAND PAINTED TO CREATE A PENTACRYZED FINISH. THE ILLUMINATED BASE PROJECTS AN IMPRESSIVE CONTRAST OF LIGHT AND SHADOW, REVEALING THE ARTISTIC DETAIL. EACH STATUETTE IS LIMITED TO 5,000 PIECES AND IS INDIVIDUALLY NUMBERED. EACH IS SOLD SEPARATELY, BUT TOGETHER THEY ARE MORE VALUABLE. THESE STATUETTES ARE A MUST FOR ANY SERIOUS *Star Wars* COLLECTOR. QUANTITIES ARE VERY LIMITED. LUKE—7" H X 4" W, VADER—9 1/2" H X 5 3/4" W.

LAPP10 LUKE SKYWALKER

LAPP17 DARTH VADER

PRICE, EACH STATUETTE: \$50.00



VISA OR MASTERCARD 1-800-TRUE-FAN



NEW



STAR WARS 70mm COLLECTOR FILM FRAMES

A COLLECTION FOR THE TRUE *Star Wars* fan! This set of 12 different original 70mm film frames includes the following: FRONT: FULL-SCREEN LETTERBOX IMAGE AND A ONE-OF-A-KIND, 70mm film frames from *Star Wars: A New Hope* viewable through a die-cut window. NO TWO frames are alike! BACK: PROTECTIVE HOLOGRAPHIC SEAL, INDIVIDUALLY NUMBERED, RECORDING YOUR UNIQUE, 70mm film frame along with pre-production sketches (from the Lucasfilm Photo Archives) of character and copy explaining the scene. All this comes in a handsome, clear-sealed, diamond cut acrylic protective holder suitable for display (7 1/2" x 2 3/4"). 12 different frames to choose from: LIMITED AND NUMBERED TO 9,500 sets and will be very collectible!

- LTC 16 Luke Skywalker
- LTC 17 Darth Vader
- LTC 18 Princess Leia
- LTC 19 Ben Kenobi
- LTC 20 Han Solo
- LTC 21 Chewbacca
- LTC 22 Aliens & Creatures
- LTC 23 Galactic Empire
- LTC 24 Stormtroopers
- LTC 25 Rebel Alliance
- LTC 26 C-3PO
- LTC 27 R2-D2

Price Each: \$25.00

STAR WARS LIMITED EDITION LITHOGRAPHS

OWN A PIECE OF HISTORY! These are original, production painting lithographs that are signed and numbered by Ralph McQuarrie with a limited, one-of-a-kind original 70mm film frame from *Star Wars: A New Hope*. Each film frame is unique. There are no two alike. When these are sold out—that's it! Only 2,500 are available. This handsome product comes framed (18" x 12", bevel-cut mat and black metal frame) to hang on the wall and is back lit (pressure sensitive light, push button to

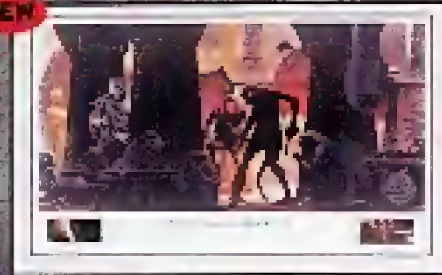
light). Bottom left is the original 70mm film frame. There are 4 key scenes available:

- LTC10 Miss Esmé Cantina
 - LTC11 Millennium Falcon
 - LTC12 Rebel Kithn in the Death Star
 - LTC13 Rebel Ceremony
- Price Each: \$200.00

These are highly collectible, very limited and will not last long. Order your piece of *Star Wars* history today!

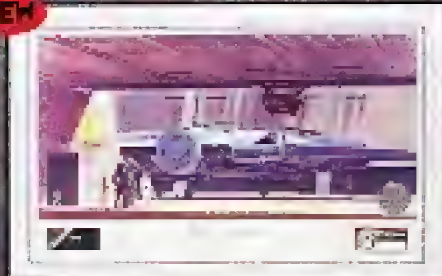
VISA OR MASTERCARD 1-800-TRUE-FAN

NEW



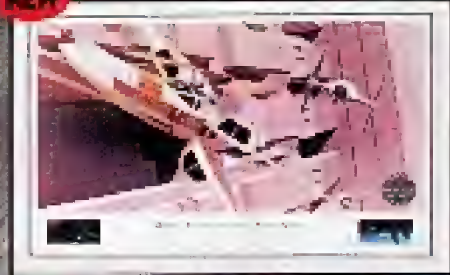
LTC10

NEW



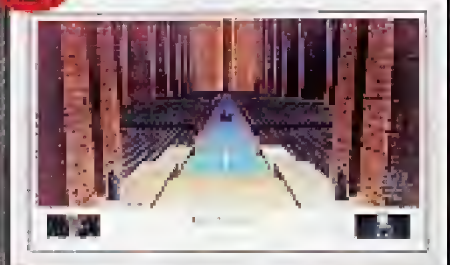
LTC11

NEW



LTC12

NEW



LTC13

**NEW FROM
KENNER**



LKN15



LKN16

SPEEDER BIKE AND BIKER SCOUT

JUST LIKE THE VEHICLE FEATURED IN *RETURN OF THE JEDI*, THIS NEW TOT FROM KENNER INCLUDES BIKER SCOUT FIGURE WHICH IS AVAILABLE ONLY WITH THIS VEHICLE. FRONT OF THE BIKE EXPLODES OFF IN THE HEAT OF BATTLE

LKN15

PRICE: \$15.99

STAR WARS ELECTRONIC LIGHTSABER

THIS IS A FULL-SIZED REPLICA OF THE FAMOUS JEDI KNIGHT WEAPON USED BY LUKE SKYWALKER! FEATURES THREE ELECTRONIC SOUNDS RIGHT FROM THE MOVIE: A POWER-UP, A RUNNING SOUND AND A BATTLE CRASH! TELESCOPING SABER LIGHTS UP FOR NON-STOP ACTION! REQUIRES 2 "C" BATTERIES.

LKN16

PRICE: \$31.95

NEW



LP40

FAN CLUB EXCLUSIVE

MILLENNIUM FALCON POSTER

THIS GORGEOUS, HIGHLY DETAILED 24 x 36" POSTER, FEATURING THE ART OF ACCLAIMED JAPANESE ARTIST TSUNEO SANO, FEATURES THE *MILLENNIUM FALCON* ESCAPING THE CLUTCHES OF THE DEATH STAR WHILE TIE FIGHTERS CHASE IN PURSUIT. THIS BEAUTIFUL POSTER IS AVAILABLE EXCLUSIVELY THROUGH THE OFFICIAL *STAR WARS* INSIDER AND QUANTITIES ARE LIMITED. PRINTED ON HIGH-QUALITY STOCK. A MUST FOR ANY *STAR WARS* COLLECTOR

LP40

PRICE: \$12.00

NEW



LB3

C-3PO AND R2-D2 ELECTRONIC TALKING BANK

STAR WARS FANS YOUNG AND OLD ALIKE WILL LOVE THIS UNIQUE PRODUCT! DROP YOUR COIN INTO THIS BANK AND WATCH C-3PO AND R2-D2 LITERALLY COME TO LIFE. 8" C-3PO FIGURE COMES WITH TILTING HEAD, MOVING BODY AND LIGHT UP EYES. 5" R2-D2 HAS TURNING HEAD, LIGHT-UP EYE AND FORWARD MOTION TO DEPOSIT COINS INTO THE BANK. FEATURES *STAR WARS* THEME MUSIC AND C-3PO'S VOICE INTRODUCING THE DROIDS. A FUN AND UNIQUE ITEM!

LB3

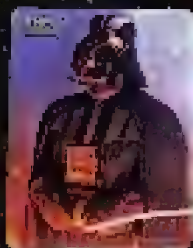
PRICE: \$28.00

VISA OR MASTERCARD 1-800-TRUE-FAN

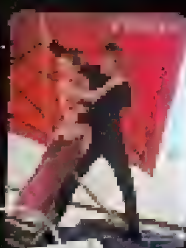


PEWTER STAR WARS SHIPS AND CHARACTERS

FROM A GALAXY FAR, FAR AWAY, RAWCLIFFE PRESENTS YOUR FAVORITE SHIPS AND CHARACTERS FROM THE *Star Wars* SAGA.



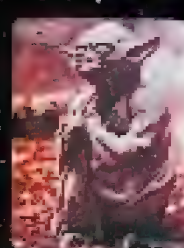
LM2



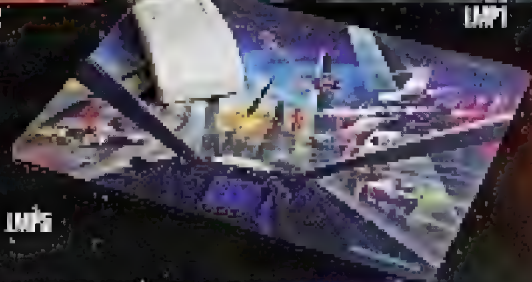
LM3



LM1



LM4



LM5

STAR WARS MOUSEPADS

LM1
LM2
LM3
LM4
LM5

ATTERNO CASTLE
DARTH VADER
LEIA AND LUKE
YODA
REBEL ALLIANCE
SIZE: 8 1/2" x 11"
PRICE, EACH \$11.00

LM4
LM5

YODA
EPOXI

EACH 1 1/2" TALL
PRICE, EACH \$12.50
R2-D2 (1 1/2")
PRINCESS LEIA (2 1/2")
LUKE SKYWALKER (2 1/2")
HAN SOLO (2 1/2" TALL)
PRICE, EACH \$17.50

LM14

DARTH VADER (2 1/2")
PRICE \$30.00

LM6
LM7
LM8
LM9

LM15
LM16
LM22

A-WING FIGHTER
B-WING FIGHTER
SMALL TIE FIGHTER
EACH 3" LONG
PRICE EACH \$40.00

LM10
LM11
LM12
LM13
LM20
LM21

SEMPATHICUS
GODA FETT
BOI FORTUNA
JANNAAL ADEKIN
CAMBERIAN GARD
EMPEROR
EACH 2 1/2" TALL
PRICE EACH \$19.50

LM23
LM24
LM25
LM26

SUNNESPICER
Y-WING
SABER X-WING
SHUTTLE TWINNING
EACH APPROX. 3" LONG
PRICE, EACH \$45.00

LM12
LM13

CHEWBACCA (3" TALL)
OBI-WAN KENOBI (2 1/2")
PRICE, EACH \$27.50

LM17

IMPERIAL STAR DESTROYER
4" LONG
PRICE EACH \$75.00



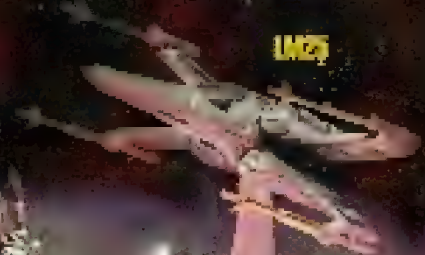
LM20



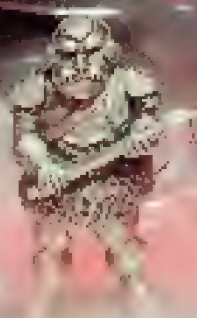
LM15



LM24



LM25



LM11



LM12



LM13



LM17



LM20



LM15

VISA OR MASTERCARD 1-800-TRUE F



STAR WARS HOFFBRAU STEINS

THESE BEAUTIFUL NEW STONEWARE HOFFBRAUS ARE PERFECT FOR DISPLAY. EACH STAND APPROXIMATELY 6" TALL.

LMUG5	<i>Star Wars</i>
LMUG6	<i>The Empire Strikes Back</i>
LMUG7	<i>Return of The Jedi</i>
NEW PRICE	PRICE, EACH: \$19.00

DARTH VADER DELUXE STEIN

THIS BEAUTIFUL, FULL-COLOR, CERAMIC STEIN FEATURES THE OMINOUS LORD VADER IN A WRAP-AROUND SCENE. STANDING A FULL 11" TALL, THIS UNIQUE STEIN FEATURES A PEWTER LID WITH A FINELY CRAFTED PEWTER FIGURE OF DARTH VADER ON TOP. A REAL COLLECTIBLE!

LMUG4	PRICE: \$125.00
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STAR WARS TRILOGY STEINS

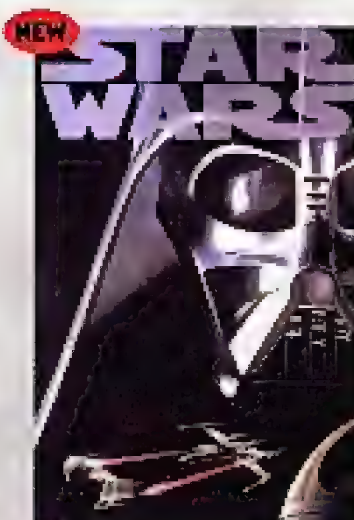
LMUG1	<i>Star Wars</i>
LMUG2	<i>The Empire Strikes Back</i>
LMUG3	<i>Return of The Jedi</i>
PRICE, EACH:	\$30.00



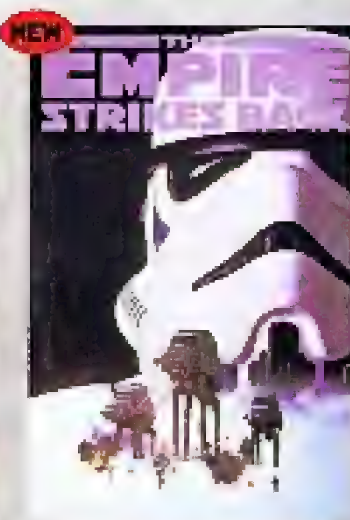
VISA OR MASTERCARD 1-800-TRUE-FAN



FROM THE NEW FOX *STAR WARS* VIDEO RELEASE



LP24



LP35



LP36

STAR WARS VIDEO TRILOGY POSTERS

THESE BEAUTIFUL 23" X 35" TRILOGY POSTERS FEATURE SOME OF THE MOST FAMOUS FACES OF ALL TIME!

- LP34 DARTH VADER/STAR WARS
 - LP35 STORMTROOPER/THE EMPIRE STRIKES BACK
 - LP36 YODA/RETURN OF THE JEDI
- PRICE, EACH: \$5.00



LCAP 2



LCAP 3



LCAP 4

STAR WARS EMBROIDERED CAPS

THESE NEW EMBROIDERED COTTON, BASEBALL-STYLE HATS FEATURE AN IMAGE FROM THE VIDEO COVERS ON THE FRONT AND A *Star Wars* STATEMENT ON THE BACK. ONE SIZE FITS ALL.

- LCAP2 DARTH VADER
"NEVER UNDERESTIMATE THE DARK SIDE"
 - LCAP3 STORMTROOPER
"FREEZE YOU REBEL SCUM!"
 - LCAP4 YODA
"MAY THE FORCE BE WITH YOU"
- PRICE, EACH: \$12.95



L7S20



Back

STAR WARS VIDEO COVER TIES

FEATURING THE ART OF THE NEW TRILOGY VIDEO RELEASE!

- L7 DARTH VADER
- L7S18 STORMTROOPER
- L7S19 YODA

PRICE, EACH: \$13.00

STAR WARS VIDEO COVER T-SHIRTS

100% COTTON. AVAILABLE IN M, L, XL.

- L7S18 DARTH VADER
- L7S20 STORMTROOPER
- L7S21 YODA

PRICE, EACH: \$14.00



L7

L7S18



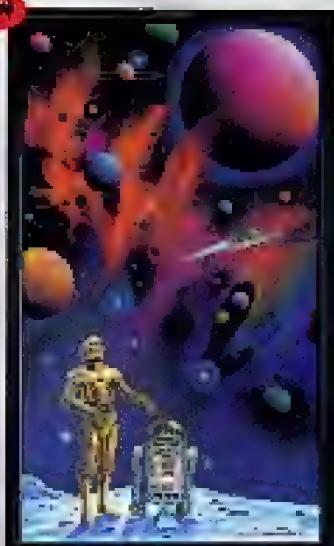
L7S

L7S21

VISA OR MASTERCARD 1-800-TRUE-FAN



NEW



IN A GALAXY FAR, FAR AWAY SIGNED LITHOGRAPH

THIS GORGEOUS FULL-COLOR LITHOGRAPH FEATURES C-3PO AND R2-D2 AND IS LIMITED TO ONLY 500! PRINTED ON 100 POUND MUSEUM QUALITY ARCHIVE PAPER AND IS SIGNED BY THE ARTIST, MICHAEL DAVID WARD. THIS IS A VERY LIMITED PIECE OF ART.

LP37 PRICE: \$75.00

NEW

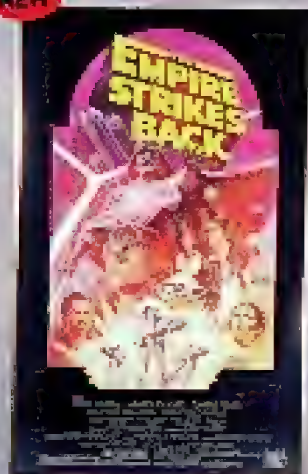


BOBA FETT 15TH ANNIVERSARY MYLAR POSTER

TO CELEBRATE THE 15TH ANNIVERSARY OF *THE EMPIRE STRIKES BACK*, THE *STAR WARS* FAN CLUB HAS PRODUCED EXCLUSIVELY FOR ITS MEMBERS THIS BEAUTIFUL 27"x41" GOLD MYLAR (WITH 4 ADDITIONAL COLORS) POSTER FEATURING EVERYBODY'S FAVORITE BOUNTY HUNTER, BOBA FETT. QUANTITIES ARE VERY LIMITED. WE DO NOT EXPECT THIS TO LAST!

LP38 PRICE: \$95.00

NEW



LTIN2

NEW



LTIN3

NEW TIN SIGNS!

SIZE 15"x 24"
LTIN1 *STAR WARS*
LTIN2 *THE EMPIRE STRIKES BACK*
LTIN3 *RETURN OF THE JEDI*
PRICE EACH: \$10.95

NEW



LG2

DARTH VADER POWER TALKER

PUT ON THIS DARTH VADER MASK AND CHANGE THE SOUND OF YOUR VOICE WITH THE TOUCH OF A BUTTON! THE POWER TALKER LETS YOU TRANSFORM AND AMPLIFY YOUR VOICE INTO DARTH VADER'S. FEATURES INCLUDE: DURABLE PLASTIC MASK, ADJUSTABLE STRAP, SPEAKER BOX WITH BELT CLIP, AND POWER ON/OFF SWITCH.

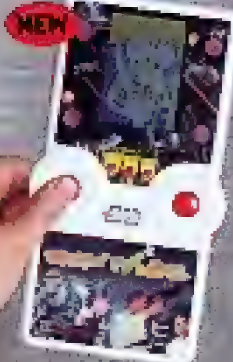
LG2 PRICE: \$34.95

STAR WARS SHAKIN' PINBALL

THIS UNIQUE, HANDHELD PINBALL GAME IS A SURE WINNER WITH EVERYONE! PUSH THE FLIPPERS, PLAY THE BALL OFF THE BUMPERS, AND YOU'LL FEEL THE GAME SHAKE RIGHT IN YOUR HANDS! IT'S A REAL *Star Wars* PINBALL MACHINE IN THE PALM OF YOUR HAND! FEATURES INCLUDE TWO DIFFERENT PINBALL GAMES TO CHOOSE FROM, MULTI-LEVEL PLAY, SOUND ON/OFF CONTROL, AND AN EXTRA LARGE LCD SCREEN. AGES 5 AND UP. USES TWO AA BATTERIES.

LG1

PRICE:
\$29.95



LG1

STAR WARS COMPUTER AND VIDEO GAMES

L178 IMPERIAL PURSUIT
(REQUIRES I.B.M. 3.5" 1.4MB FLOPPY)
PRICE: \$29.95

L177 X-WING (MINIMUM REQUIREMENT I.B.M. 386, 3.5" 1.4MB FLOPPY, VGA MONITOR)
PRICE: \$69.95

L176 SUPER NINTENDO *Star Wars*
PRICE: \$59.95

L178



L178



L177

VISA OR MASTERCARD 1-800-TRUE-FAN

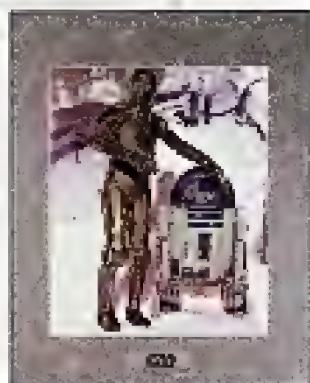


STAR WARS TRILOGY CHROMART

- LAP1 **SPACE BATTLE**
- LAP2 **BLACK AND GOLD BARTH VADER**
- LAP3 **ESCAPE FROM HOTH**
- LAP4 **BARTH VADER**
- LAP5 **IMPERIAL AT-AT ATTACK ON HOTH**
- LAP6 **R2-D2 AND C-3PO**
- LAP7 **B-WING FIGHT SCENE**
- LAP8 **COUNTY HUNTERS**
- LAP9 **STAR DESTROYER ATTACKS**
- LAP10 **Star Wars One Sheet**
- LAP11 **The Empire Strikes Back One Sheet**
- LAP12 **Return of the Jedi One Sheet**

Size: 11" x 14"

Price, Each \$12.00



LAP6



LAP1



LAP7



NEW



OBI-WAN KENOBI PRINT

THIS BEAUTIFUL PORTRAIT BY ACCLAIMED ARTIST DAVE DERNAN FEATURES JEDI MASTER, OBI-WAN KENOBI REALLY POSED ON THE PLANET OF TATOOINE, UNDER TWO SUNS. THE FIRST IN A NEW SERIES OF PORTRAIT PAINTINGS, THIS IS LIMITED TO A PRINT RUN OF 1500, AND IS SIGNED AND NUMBERED BY THE ARTIST. PRINTED ON QUALITY ARCHIVAL PAPER WITH LIGHT-FAST INKS. COMES WITH MATTING AND FRAMING RECOMMENDATIONS. SURE TO BECOME A COLLECTOR'S ITEM.

Size: 16 x 20.

LP30

Price: \$45.00



STAR WARS BLUEPRINT COLLECTION

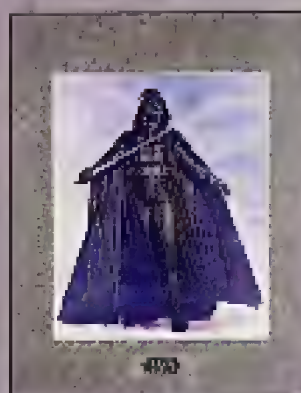
11" x 14"

LP1

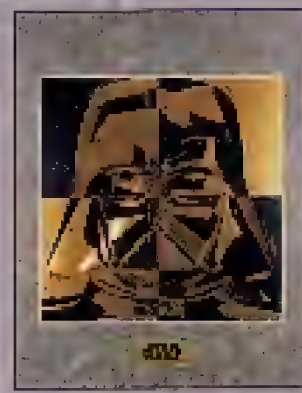
Price: \$15.00



LAP8



LAP4



LAP2



LAP10



LAP11



LAP12

STAR WARS KEY CHAINS AND PINS

THE FORCE WILL BE WITH YOU WHEN YOU WEAR THESE BEAUTIFUL CLORISSONE PINS AND KEY CHAINS FROM HOLLYWOOD COMMEMORATIVE PIN CO. PERFECT FOR *Star Wars* FANS IN ANY GALAXY. PRICED AS MARKED.

LPN2 REBEL ALLIANCE LOGO (SMALL GOLD)
Price: \$4.00

LPN3 3-D DARTH VADER FACE
LPN13 NEW REPUBLIC KEY CHAIN
LPN27 YODA KEY CHAIN
LPN15 DARTH VADER KEY CHAIN
LPN16 *Millennium Falcon* KEY CHAIN
LPN30 MAY THE FORCE BE WITH YOU
Price: \$5.00

LPN1 IMPERIAL EMBLEM
LPN4 X-WING FIGHTER (Pewter)
LPN5 X-WING FIGHTER
LPN17 EMPEROR'S ROYAL GUARD
LPN18 C-3PO
Price: \$8.00

LPN7 JARJA THE HUTT
Price: \$7.00

LPN6 PRINCESS LEIA
LPN8 *Millennium Falcon*
LPN9 BEN KENOBI
LPN10 YODA CONTEMPLATING
LPN12 EMPEROR
LPN14 TIE FIGHTER
LPN20 STORMTROOPER
LPN21 LIGHTSABERS WITH *Star Wars* LOGO
LPN28 LARGE REBEL ALLIANCE LOGO
Price: \$8.00

LPN22 AT-AT
LPN11 MAX REBO BAND
LPN19 EWOK
LPN23 DARTH VADER (BLACK)
LPN26 BOBA FETT
LPN31 CHEWBACCA
Price: \$10.00

LPN24 *Star Wars*
LPN25
LPN28
Price: \$12.00



LPN27
LPN15



LPN13
LPN16



Don Post Studios



DELUXE DARTH VADER COLLECTIBLE MASK

FROM DON POST POST PROFESSIONALS COMES THE DEFINITIVE STAR WARS DELUXE DARTH VADER COLLECTIBLE MASK, MODELED FROM THE ORIGINAL IN THE LUCASFILM ARCHIVES. THIS COLLECTORS MASK IS CONSTRUCTED OF FIBERGLASS AND FULLY LINED, ALLOWING IT TO BE WEARABLE. EACH MASK IS NUMBERED AND MADE TO ORDER IN THEIR HOLLYWOOD STUDIO.

1228K

Price \$1,100.00

NEW STAR WARS T-SHIRTS!



LT\$17



LT\$18



LT\$24



LT\$25



LT\$26



LT\$27



LT\$27



LT\$29

NEW STAR WARS T-SHIRTS!

AVAILABLE IN M, L, XL. 100% COTTON.

LT\$24

REBEL ALLIANCE

LT\$25

CREATURES AND ALIENS

LT\$26

GALACTIC EMPIRE

LT\$27

CHEWBACCA

LT\$28

GANDREAN GUARD

LT\$29

STORMTROOPER

PRICE, EACH: \$14.00

LT\$16

BOUNTY HUNTERS

LT\$17

EVIL VILLAINS OF THE EMPIRE

PRICE, EACH

\$16.00

VISA OR MASTERCARD 1-800-TRUE-FAN





US13



US12

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US11

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NEW



LT318



LT322



LT32

Also available as a sweatshirt



LT31

Also available as a sweatshirt

T-SHIRTS

GET IN TOUCH WITH THE FORCE WHEN YOU WEAR THESE BEAUTIFUL *Star Wars* T-shirts. Each shirt is 100% cotton.

STIPPLE SHIRTS

SIZES, M, L, XL

LT322	C-3PO
LT323	STORMTROOPER
LT310	BOUNTY HUNTER BOWA FETT
LT311	PRINCESS LEIA
LT312	CHIEF WACCA
LT313	LORD DARTH VADER
LT318	YODA
Price \$14.00	

LT31	JAWA (SIZES: L, XL)
LT32	BOWA FETT (SIZES: L, XL)

LT38

DARTH VADER FOH (SIZES: M, L, XL)

Price, each: \$16.00

SWEATSHIRTS

SIZES: L & XL

LSS1	JAWA (BLACK SWEATSHIRT)
LSS2	BOWA FETT (WHITE SWEATSHIRT)
LSS3	BOUNTY HUNTERS (WHITE SWEATSHIRT)
Price, each: \$28.00	
L135	DARTH VADER (BLACK SWEATSHIRT)
Price: \$26.95	

AVAILABLE AGAIN



L135

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NEW



LLC1

ADMIRAL ACKBAR MAQUETTE

Created by the same people who brought you the life-size Yoda, Admiral Ackbar comes to life in this limited edition bust of the great Rebel Alliance military advisor. Authentic in every detail, the bust is individually reproduced and hand painted. The latex material used produces the most life-like, natural and expressive look and feel. Stands 11" tall. Mounted on a wood stand with a brass plaque. Comes with certificate of authenticity signed by artist and Lucasfilm. A true collectors item! First come, first serve. Order now!

LLC1

PRICE: \$99.95

NEW



LLC2

BOBA FETT MAQUETTE

Created by the people who brought you the life-size Yoda, the notorious bounty hunter, Boba Fett, is brought to full life in this amazing, limited edition sculpture. Authentic in every detail to the actual costume—from the blast scars and Wookiee scalps to his cape. Individually reproduced and hand painted. Mounted on a wood stand with a brass plaque, this bust required 17 different molds and 17 different paint colors. Comes with certificate of authenticity signed by the artist and Lucasfilm. Bust stands 15" tall. A true collectors item and one no Boba Fett fan should be without! Quantities limited, first come, first serve! Order today!

LLC2

PRICE: \$199.00

LORD YODA'S SACN



LIMITED EDITION AUTHENTIC LIFESIZE YODA FIGURE

For the first time ever, Lucasfilm is releasing this authentic replica of everyone's favorite Jedi Master, Yoda! Standing 26" tall (the actual size of the Yoda figure in the movies!) everything about this figure is painstakingly reproduced from the original Yoda in the Lucasfilm archives. The figure is produced in latex with a foam filling and has an all-wool costume, tarnished by hand to give it an "old" look. The figure stands on a finished wood base complete with a brass plaque and is individually numbered. Comes with a certificate of authenticity signed by Lucasfilm and the artist. Limited to only 9500, this will be one of the most sought-after "collectors" items ever. Due to the limited supply of this item, we urge you to place your order now as these will not last long!

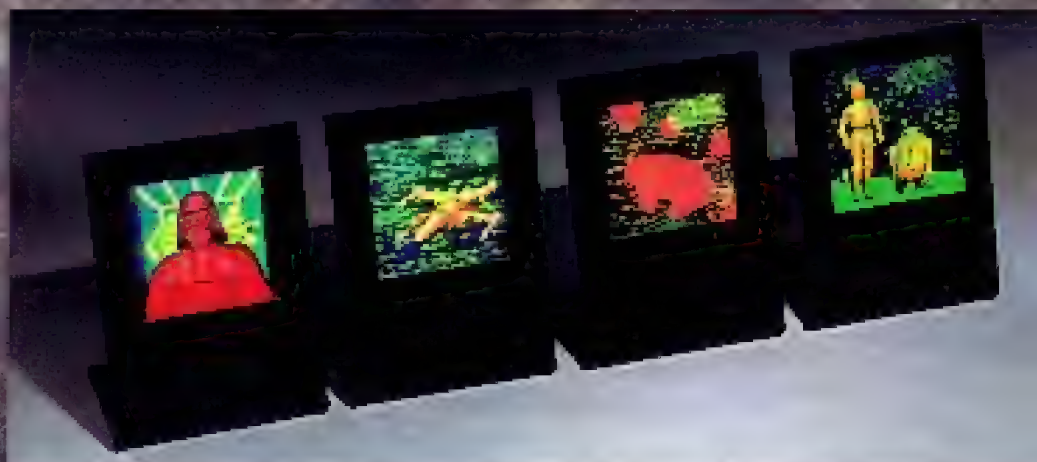
LYODA

Price: \$399.00

STAR WARS HOLOGRAPHIC ACRYLIC STANDS

- LLG11 Millennium Falcon
- LLG12 C-3PO & R2-D2
- LLG13 Darth Vader
- LLG14 X-Wing

Price, each: \$6.50



LLG11

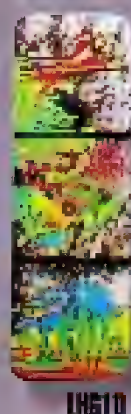
LLG12

LLG13

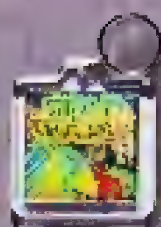
LLG14

STAR WARS HOLOGRAMS

HOLOGRAM MAGNET



LH610



LH64



LH65



LH611

HOLOGRAM BOX



LH66



LH61



LH63

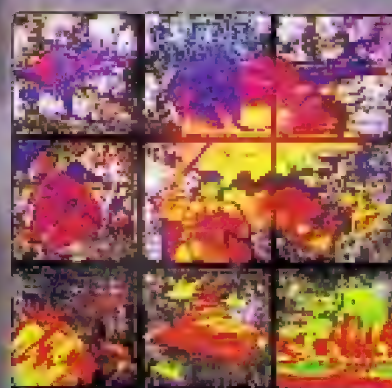


LH68

LH69



LH62



LH67

REBEL FIGHTER PEN

THE SPACE PEN THAT CAN GO ANYWHERE IN THE UNIVERSE.

LPE1 Price: \$15.00

LORD DARTH VADER HOLOGRAM

LH61 Price: \$25.00

MILLENNIUM FALCON PURSUIT HOLOGRAM

Size: 8" x 10"

L171 Price: \$30.00

THE MILLENNIUM FALCON HOLOGRAM

LH62 Price: \$17.00

STAR WARS PENCIL BOX

LH63 Price: \$4.00

STAR WARS HOLOGRAM KEY RING

LH64 Price: \$3.50

STAR WARS HOLOGRAM MAGNET

LH65 OR LH611 Price: \$2.50

STAR WARS HOLOGRAM BOX

LH66 Price: \$2.50

STAR WARS 6" x 6" STICKER SHEET (nine images)

Size: 6" x 6"

LH67 Price: \$3.50

STAR WARS HOLOGRAPHIC POSTCARDS

LH68 DARTH VADER
AND TIE FIGHTERS
Price, Each: \$3.00

STAR WARS HOLOGRAPHIC BOOKMARK

LH610 Price: \$1.50



STAR WARS TRILOGY MOVIE POSTERS

L20A *Star Wars*
 L20B *The Empire Strikes Back*
 L20C *Return of the Jedi*
 Size: 24" x 38"
 Price, each: \$8.00

STAR WARS STYLE D ONE SHEET

Size: 27" x 41" artist D. STRINZAN/C. WHITE
 LP23 Price: \$8.00

STAR WARS SPACESHIPS POSTER

Size: 24" x 38"
 LP18 Price: \$5.00

RETURN OF THE JEDI 10TH ANNIVERSARY, STYLE A

Size: 27" x 40"
 Artist: KAZO SANO
 LP30 Price: \$10.00

NEW DAVE DORMAN ART POSTERS

In limited editions of 1500, signed and numbered, museum grade archival paper

Star Wars: THE SHUGGLER'S MOON
 Size: 19" x 24"
 LP31 Price: \$45.00

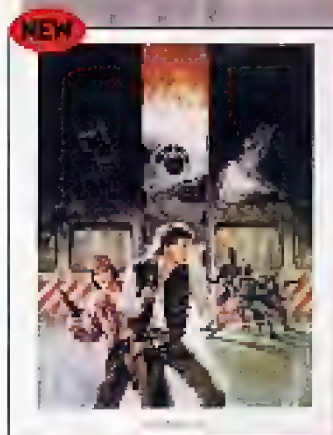
Star Wars: DARK EMPIRE II 19" x 24"
 LP32 Price: \$45.00

BOBA FETT: BOUNTY HUNTER 19" x 24"
 LP33 Price: \$45.00

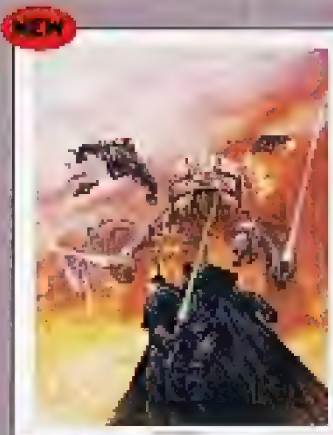
STAR WARS HANG UPS

Make your *Star Wars* world bigger and better with one of these hang ups decorations. These 28" x 40" denure nylon flags come in two designs and are ready to hang outside or in your room! Also comes with hanging pole and string.

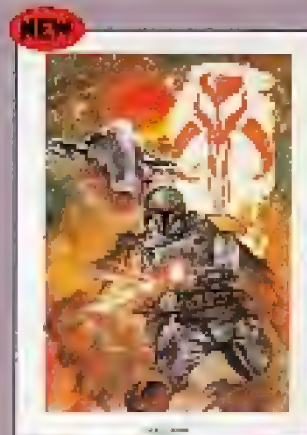
LF61 DARTH VADER
 LF62 X-WING
 Price, each: \$16.99



LP21



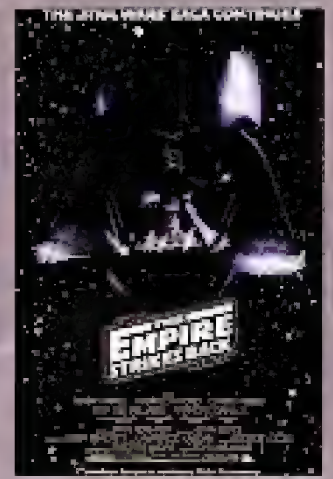
LP22



LP23



LP24



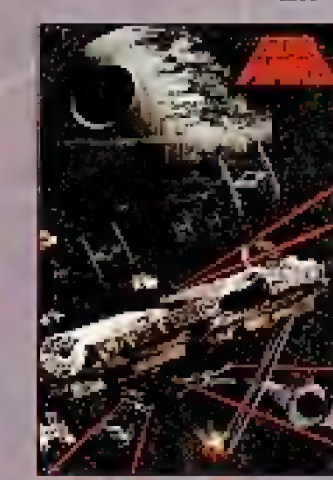
LP25



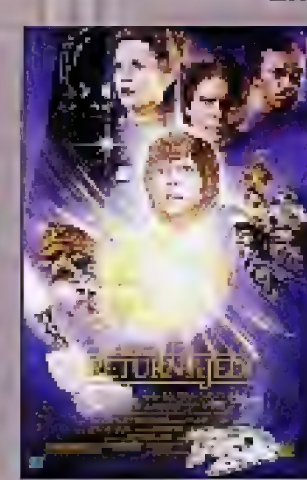
LP26



LP27



LP28



LP29



LP62



LP61





STAR WARS TRILOGY MOVIE CARDS

EIGHT 11" x 14" IMAGES

LPM8

Price: \$12.00

STAR WARS TRILOGY POSTCARDS

SET OF FOURTEEN

LM38

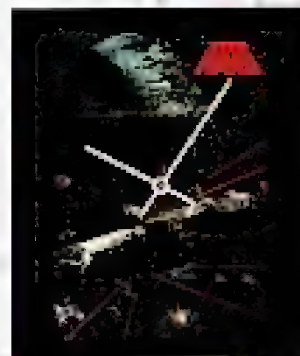
Price: \$8.50

STAR WARS 3-D POSTCARDS

SET OF SEVEN

LM38

Price: \$5.50



L109

STAR WARS FULL-COLOR CLOCK

THIS CLOCK USES THE BEST ELECTRONIC QUARTZ CRYSTAL, AND HAS A LIFETIME WARRANTY.

L109

Price: \$34.00

STAR WARS PHOTOGRAPHIC REFRIGERATOR MAGNETS

LRM1

LUKE WITH LIGHTSABER

LRM2

Obi-Wan Kenobi

LRM3

C-3PO

LRM4

TIE INTERCEPTOR

LRM5

DARTH VADER WITH LIGHTSABER

LRM6

HAN SOLO HEAD SHOT

LRM7

LUKE AND LEIA

LRM8

HAN ON THUNTAIN

Price, each: \$3.50



LRM1-8

LM38

VISA OR MASTERCARD 1-800-TRUE-FAN



STAR WARS COSTUMES

DELUXE COSTUMES: RUBIE'S

UNLESS OTHERWISE INDICATED SIZES ARE: S, M, L

LC081 VALER (KIDS)

LC082 C-3PO (KIDS)

LC083 CHEWBACCA (KIDS)

NEW PRICE Price, each: \$30.00

LC084 LEIA (KIDS)

Price: \$26.95

LC084 LEIA (ADULTS) (MEDIUM)

NEW PRICE Price: \$30.00

STAR WARS LIGHTSABER

LC085 LIGHTSABER

Price: \$7.00

STAR WARS MASKS

THESE FANTASTIC REPLICAS FROM THE *Star Wars* saga can be proudly displayed at home or worn at the next GALACTIC PARTY!

L26A DARTH VADER

(PLASTIC)

Price: \$58.00

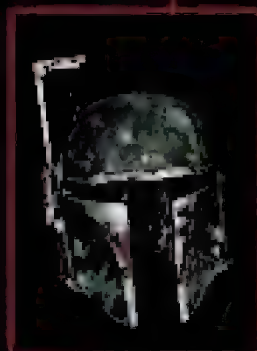
L26B STORMTROOPER (PLASTIC)

L26H BOBA FETT (PLASTIC)

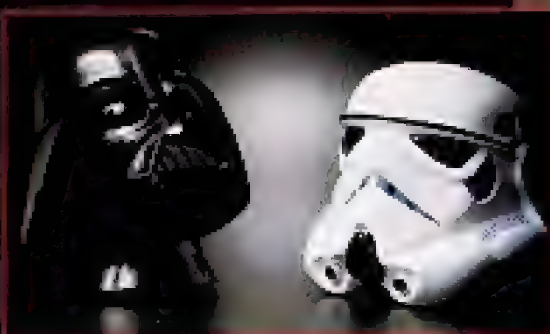
Price each: \$72.00



LC085



L26H



L26A

L26B



STAR WARS LIFE SIZE STAND-UPS

EACH OF THESE LIFE-SIZE CARDBOARD STAND-UPS ARE APPROXIMATELY 5 1/2 FEET TALL.

LSU1 C-3PO

LSU2 LONE STARWALKER

LSU3 STORMTROOPER

LSU4 HAN SOLO

LSU5 PRINCESS LEIA

LSU6 R2-D2

LSU7 DARTH VADER

LSU8 YODA

LSU9 CHEWBACCA

LSU10 BOBA FETT

LSU11 HAN SOLO IN

CARDBOATE

LSU12 WHITE TROOP

WITH LIGHTSABER

LSU13 JEDI

LSU14 IMPERIAL TROOP

WITH

Price, each: \$35.00



LSU11-14

NEW



LSU11-14

VISA OR MASTERCARD 1-800-TRUE-FAN





Adult Costume Show



NEW DARTH VADER/THX WATCH

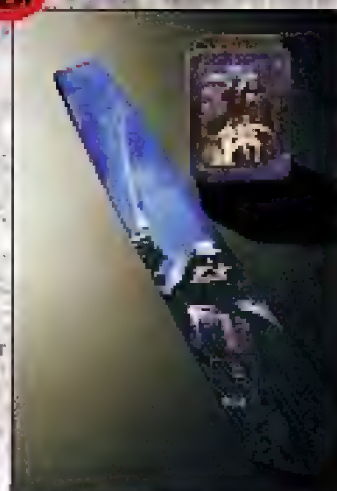
THIS BEAUTIFUL NEW WATCH, FEATURING THE FACE OF DARTH VADER AND THE THX LOGO HAS A CLASSIC DESIGN. FEATURING A BLACK GENUINE LEATHER BAND, THIS WATCH IS PRODUCED BY LUCASFILM'S THX DIVISION AND IS A HARD TO FIND COLLECTIBLE! QUANTITIES ARE LIMITED.

LWZ

Price: \$51.95



NEW



LT6

STAR WARS TIES

THESE TIES ARE THE PERFECT ACCESSORY FOR ALL TRUE FANS. EACH TIE IS MADE OF POLYESTER UNLESS OTHERWISE INDICATED.

LT1	CHARACTERS TIE
LT2	TRENCH SCENE TIE
LT3	STAR WARS ORIGINAL ILLUSTRATION
LT4	STAR WARS POSTER
	Price, each: \$14.00
LT5	DARTH VADER (SILK)
	Price: \$25.00

SPECIAL COLLECTORS TIN SILK TIE (SEE PHOTO ABOVE)

LT6	DARTH VADER SILK TIE IN STAR WARS COLLECTORS TIN
	Price: \$39.95

STAR WARS HOLOGRAM WATCHES

SHOW YOUR SUPPORT OF *Star Wars* BY WEARING ONE OF THESE HOLOGRAM WATCHES.

LYW	YODA
LY10	DARTH VADER
LHW1	X-WING FIGHTER
LHW2	Boba Fett
	Price, each: \$35.00



LYW



LY10

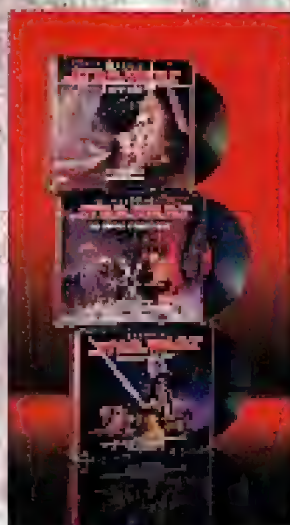


LHW1



LHW2





CLASSIC STAR WARS THE ORIGINAL TRILOGY

Read by TONY ROBERTS, THE ORIGINAL TRILOGY OF THE *Star Wars* ADVENTURES ARE PRESENTED TOGETHER FOR THE FIRST TIME IN THIS SPECIAL AUDIO COLLECTOR'S EDITION. PLAYING TIME: 9 HOURS.

LAC14A	CASSETTE PACKAGE
	Price: \$50.00
LAC14D	CD PACKAGE
	Price: \$75.00



STAR WARS AUDIO CLIPS

BRING YOUR COMPUTER ALIVE WITH THESE CLASSIC FILES.
 L174A MACINTOSH *Star Wars* Audio Clips
 L174B WINDOWS *Star Wars* Audio Clips
NEW PRICE Price each: \$35.00



THE STAR WARS TRILOGY

LBN20 Price: \$10.00



THE HAN SOLO ADVENTURES

LBN21 Price: \$10.00



STAR WARS: THE NATIONAL PUBLIC RADIO DRAMATIZATION

LBN19 Price: \$11.00



The NPR Dramatization *The Empire Strikes Back*

LBN26 Price: \$11.00



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JOIN THE STAR WARS FAN CLUB TODAY!

FOR ONLY \$12.95 A YEAR, YOU CAN KEEP UP TO DATE WITH THE LATEST PROJECTS FROM LUCASFILM. FROM INDIANA JONES TO THE NEW *Star Wars* FILMS, THE *Star Wars* FAN CLUB IS THE OFFICIAL SOURCE OF NEWS. EACH QUARTERLY ISSUE FEATURES FULL-COLOR PHOTOS, EXCLUSIVE INTERVIEWS AND ARTICLES AS WELL AS ALL THE LATEST LUCASFILM COLLECTIBLES! JOIN NOW AND YOU'LL RECEIVE OUR EXCLUSIVE *Star Wars* MEMBERSHIP KIT, PLUS 4 QUARTERLY ISSUES OF THE *Star Wars* INSIDER MAGAZINE. ONE-YEAR MEMBERSHIP

LFC1 Price: \$12.95/yr., \$15.00/can., \$24.95/fm.

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LBI2	WILLOW
LBI3	MARK HAMILL, VAL KILMER
LBI4	WADSWICK DAVIS, RON HOWARD
LBI5	JOANNE WHALLEY
LBI6	GEORGE LUCAS
LBI9	SEAN CONNERY
LBI10	VILLAINS OF INDY III
LBI11	IRVIN KERSHNER, "EMPIRE 101"
LBI12	MARLAC MARSDEN
LBI13	STUNTS OF INDIANA JONES
LBI15	YOUNG INDY CHRONICLES
LBI16	SEAN PATRICK FLANNERY
LBI22	TIE FIGHTER
LBI23	<i>Star Wars</i> INSIDER PREMIERE ISSUE
LBI25	JAMES EARL JONES, ANTHONY DANIELS
LBI26	INTERVIEW WITH GEORGE LUCAS
LBI27	TAJOURNE REVISITED
LBI28	PETER MAYHEW/CNEWBAGCA

VISA OR MASTERCARD 1-800-TRUE-FAN



AUDIO BOOKS

JEDI ACADEMY TRILOGY

LAC2 Jedi Search
 LAC3 Dark Apprentice
 LAC10 Champions of the Force
 Performed by ANTHONY HEALD
 Price: \$16.99

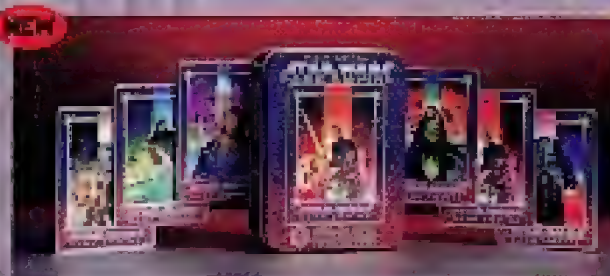
SINGLE AUDIO TAPE PACKAGES

LAC1 The Courtship of Princess Leia
 Performed by ANTHONY HEALD
 LAC4 Near to the Empire
 Performed by DEVIS LOVISON
 LAC5 Dark Force Rising
 Performed by ANTHONY DANIELS
 LAC6 The Last Command
 Performed by ANTHONY DANIELS
 LAC7 The Truce at Bakura
 Performed by ANTHONY HEALD
 LAC9 Star Wars: Dark Empire
 Full Cast Audio Drama
 LAC11 The Crystal Star
 Performed by ANTHONY HEALD
 LAC12 Tales of the Jedi
 Full Cast Audio Drama
 LAC13 Ambush at Correllia
 Performed by ANTHONY HEALD
 LAC15 Assault At Selonia
 Performed by ANTHONY HEALD
 LAC16 Children of the Jedi
 Performed by ANTHONY HEALD
 LAC17 Star Wars: Dark Empire II
 Full Cast Audio Drama
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LAC18 Star Wars: We Don't Do Weddings The
 Band's Tale
 Digital Audio Dramatization
 Price: \$12.00

COLLECTIBLE TRADING CARDS

NEW



STAR WARS: DARK EMPIRE EMBOSSED METAL COLLECTOR CARDS

THIS SET OF 6 METALLIC CARDS HAS BEEN PRODUCED TO THE MOST EXACTING STANDARDS AND FEATURES THE ART OF DAVE DORMAN. COMES IN A HANDSOME METAL COLLECTORS CASE.

LTC15

Price, each: \$15.99

NEW



STAR WARS GALAXY SERIES III DELUXE TRADING CARDS

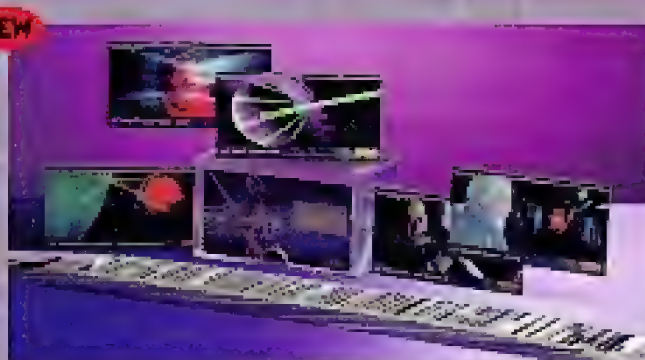
THIS BASIC 90 CARD SET FEATURES SOME OF THE MOST STUNNING STAR WARS ART EVER SEEN! COMES WITH PLASTIC CASE FOR HOLDING CARDS. NO SPECIAL OR FOIL CARDS INCLUDED.

LTC29

Price: \$21.00

RETURN OF THE JEDI WIDEVISION TRADING CARDS (SEE COPY BELOW)

NEW



LTC28



The Empire Strikes Back WideVision Trading Cards LTC9
 Star Wars WideVision Trading Cards LTC8

STAR WARS WIDEVISION TRADING CARDS

BASIC SET OF 120 CARDS, NO SPECIAL OR BONUS CARDS INCLUDED.

LTC8

Price: \$33.95

THE EMPIRE STRIKES BACK WIDEVISION TRADING CARDS

BASIC SET OF 144 CARDS, NO SPECIAL OR BONUS CARDS INCLUDED.

LTC8

Price: \$39.95

RETURN OF THE JEDI WIDEVISION TRADING CARDS

BASIC SET OF 144 CARDS, NO SPECIAL OR BONUS CARDS INCLUDED.

LTC28

Price: \$39.00



Audio Books





L164G



L164H

STAR WARS VINYL MODEL FIGURE KITS

ADD TO YOUR COLLECTION WITH THESE NEW VINYL MODEL FIGURE KITS FROM POLYDAR. EACH HIGHLY DETAILED KIT, MOLDED IN HIGH-QUALITY VINYL, IS PAINTED AND READY TO ASSEMBLE.

L164G **LOKE**
Price \$34.95

L164H **Ben**
Price \$34.95

Star Wars Steel Tec Ships

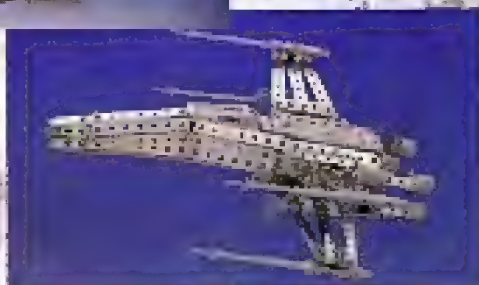
BUILD YOUR OWN *Star Wars*
SPACESHIPS.

LT23 **X-WING**
Price \$38.95

LT24 **MILLENNIUM FALCON**
Price \$59.95



LT24



LT23



LP021

MILLENNIUM FALCON 3-D PUZZLE

MILTON BRADLEY BRINGS US THIS UNIQUE, FULLY DIMENSIONAL PUZZLE OF HAN SOLO'S SPACE FREIGHTER. COMPLETELY THREE-DIMENSIONAL WHEN BUILT, THIS PUZZLE IS A WORK OF ART! REALISTIC DESIGN WITH STURDY, FOAM-BACKED PIECES. COMES WITH DISPLAY STAND. 857 PIECES, 26" IN LENGTH AND 19 1/2" IN WIDTH. A GREAT CONVERSATION PIECE! FOR AGES 12 AND UP.

LP021 **PRICE: \$35.00**

SPECIAL CLEARANCE



LT4

STAR WARS MICRO MACHINES PLAYSETS

THESE ARE AUTHENTIC AND DETAILED REPLICAS OF PLANETARY SPACE STATIONS SEEN IN THE *Star Wars* TRILOGY.

LT4 **ICE PLANET HOTH**
LT5 **THE DEATH STAR**
LT6 **ENDOR**

NEW PRICE Price
each \$8.95



STAR WARS BEND 'EMS

L168A **STORMTROOPER**
L168B **E-3PD**
L168C **YODA**
L168D **CHIEFTAIN**
L168E **R2-D2**
L168F **DARTH VADER**
L168G **LUKE SKYWALKER**
L168H **DIN-WALKER**

NEW PRICE Price, each \$2.50



LT5



LT6

VISA OR MASTERCARD 1-800-TRUE-FAN





L130
3pc set

L130
3pc set

L250

L251

L256

L25M

L1640

L1848





L25C

NEW



JABBA AND HIS THRONE ROOM ACTION SCENE MODEL KIT

A LARGE, VACUUM-FORMED BASE WITH MOLDED STTRENE WALLS RECAPTURES THE THRONE ROOM OF JABBA THE HUTT. INCLUDES JABBA, LEIA, BOBA FETT, AND ST SNOOTLE AND THE MAX REBO BAND. MEASURES 16.75" X 11".

LMN7

Price: \$14.95

NEW

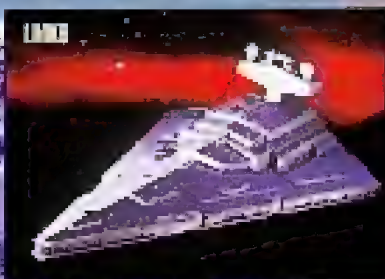


ENCOUNTER WITH YODA ACTION SCENE MODEL KIT

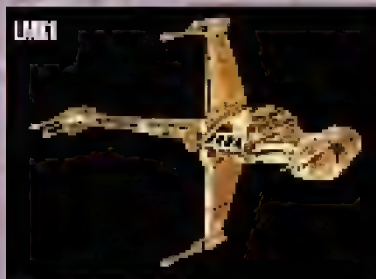
THIS SCENE RECREATES YODA TRAINING LUKE SKYWALKER IN THE WAYS OF THE A JEDI, WHILE INSIDE HIS CAVE ON DAGOBAH. INJECTION-MOLDED, CAVE ROOF LIFTS OFF TO REVEAL A DETAILED INTERIOR THAT INCLUDES YODA AND LUKE FIGURES.

LMN8

Price: \$14.95



LMN9



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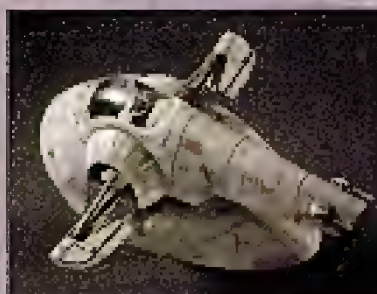
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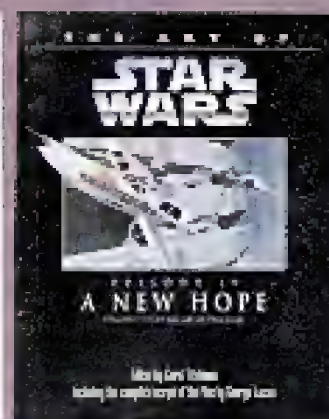
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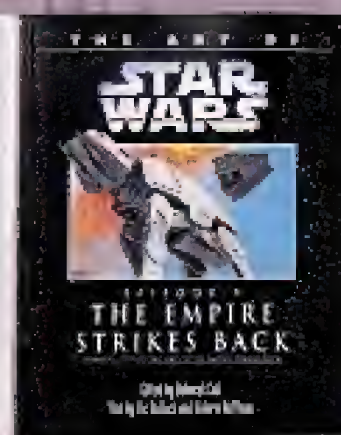
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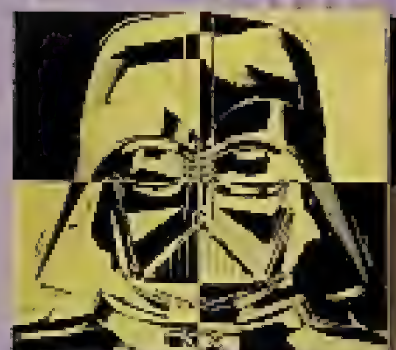
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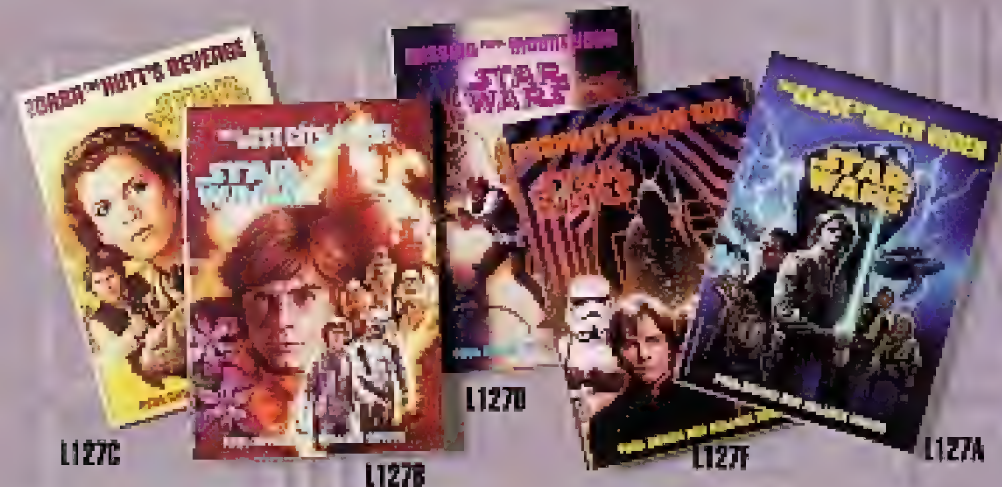
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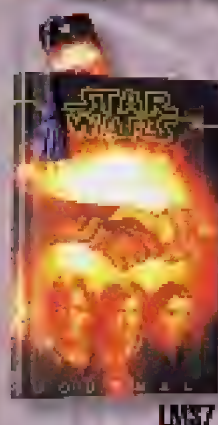
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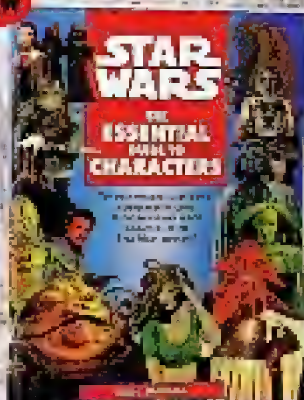
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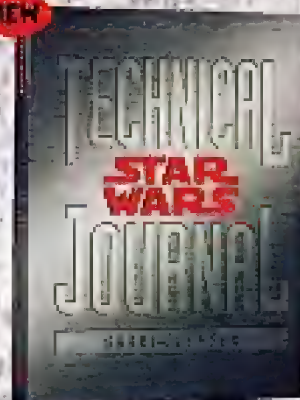
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CUI—Dark Horse Comic Collection sold in collector's box. Release date: September

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Topps—Trading card set and "Art of Shadows" book. Release date: September

Decipher—Customizable card game expansion set. Release date: Fall

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ILM (INDUSTRIAL LIGHT & MAGIC)

ILM's special effects wizards are working on a number of films due out this summer including: *Twister*, from director Jan DeBont (*Speed*); *Mission Impossible*, produced by and starring Tom Cruise; and *Dragonheart*, starring the voice of Sean Connery as an amazing medieval dragon. ILM's other exciting



Star Wars IMAX!

Star Wars in 70mm? You'd better believe it. Lucasfilm sound maestro Ben Burtt is currently putting the finishing touches on a new IMAX film called *Special Effects: Anything Can Happen*, which will include several short *Star Wars* sequences recreated in 70mm for the first time ever. Imax uses 70mm stock, projected sideways for the full Imax effect.

The 40-minute film, which has been directed and edited by Burtt and is produced in conjunction with WGBH, is a documentary about the creation of special effects. The film goes behind the scenes of four different films including the recently released *Jumanji*, *Kazaam* (a fantasy adventure starring Shaquille O'Neal), *Independence Day* (an alien invasion film from the creators of *StarGate*), and *Star Wars: The Special Edition*.

Since 35mm film cannot be effectively bumped to the IMAX standard 70mm without dramatic quality loss, several sequences of *Star Wars* were recreated especially for this film. The film will also offer an unprecedented behind-the-scenes look at digital technology at Industrial Light and Magic.

Special Effects: Anything Can Happen will be released July 4th in 150 Imax theaters. *Independence Day* is slated for release on the same day.

projects include: *Last World*, the highly anticipated sequel to *Jurassic Park*; *Mars Attacks!*, the latest from director Tim Burton (*Edward Scissorhands*); *101 Dalmatians*, from filmmaker John Hughes (*Home Alone*); *Eraser*, starring Arnold Schwarzenegger; *Daylight*, starring Sylvester Stallone; the IMAX film, *Special Effects*; and *Star Wars: The Special Edition*. ILM's commercial division just completed work on projects for Rollerblade, CompuServe and Toyota.

SKYWALKER SOUND

Skywalker Sound is currently creating their audio magic on *Mission Impossible* and the IMAX film, *Special Effects*.

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THX

A wonderful trend is spreading throughout the United States and abroad—the building of All-THX theatre complexes. Currently, there are approximately 30 All-THX complexes in existence with another 13 on the way! During the month of December, THX hit a milestone with the opening of the Harris Jack London Cinemas in Oakland, California. Not only was it an All-THX site but it marked the 1000th screen worldwide for the THX Theatre Program. New locations for THX Theatres include: Las Vegas, Nevada; Eugene, Oregon; Redmond, Washington; Madison, Tennessee; Vacaville, California; Stockton, California; LaCanada, California; Albuquerque, New Mexico; Atlanta, Georgia; Stockholm, Sweden; Halle, Germany; Nuremberg, Germany; Bad Hersfeld, Germany; Aubagne, France; and Pasching, Austria.

The THX Theatre Alignment Program has been quality assuring the following films: *Ace Ventura—When Nature Calls* (Warner Bros.), *Fair Game* (Warner Bros.), *Heat* (Warner Bros.), *Jumanji* (Columbia TriStar), and *Waiting to Exhale* (Fox). And the THX Laser Disc Program continues to work on numerous film titles including *Nightmare on Elm Street*.

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AN EXCLUSIVE INTERVIEW WITH PETER MAYHEW

BY Kevin Stevens

After nearly 20 years of inhabiting his furry in-soles, actor Peter Mayhew still stands tall as the *Star Wars* universe's most famous Wookiee, Chewbacca. Of course, at 7'3", Mayhew would stand tall most anywhere, but from his unique vantage point, the quiet actor is nevertheless amazed at the continued popularity of his character and of the *Star Wars* saga.

"It's wonderful. It's absolutely wonderful that it's still as strong as it ever was," says Mayhew from his London home. "With *Star Wars* fans, there's so much enthusiasm, and it's a completely different generation now. It's the children of the people who were children when we were making the trilogy."



Mayhew believes the video revolution is responsible for keeping *Star Wars* in the public eye. "A whole new generation is looking at the videos, and going to the video shop and buying the re-release of the complete trilogy, which you can buy at a reasonable price."

Mayhew reports having a vague awareness that the force of *Star Wars*' popularity was stirring again, but it took traveling to America for a convention appearance to convince him of its strength. "Up until about six months ago, I knew there was interest around the world, but I didn't realize how great it was," he says. "Then I got invited to do a convention in Pasadena in August, and I saw over 3,500 people there. And that was only in one city. It's just a phenomenon."

Mayhew's Hollywood career began when he was cast from London as the Minotaur in *Sinbad and the Eye of the Tiger*, starring Patrick Wayne and Jane Seymour. Mayhew was working as a hospital orderly when the producers noticed Mayhew's photograph in a local newspaper.

From there, Mayhew was called in to audition for *Star Wars*, and his life was changed forever.

Mayhew performed as Chewbacca, the 200-year-old Wookiee co-pilot of Han Solo's *Millennium Falcon*, in all three films. Which meant, of course, that his entire performance took place from within Chewbacca's hairy, bear-like costume. "Let me put you in the picture," says Mayhew. "It was a great big over-suit. It was a knitted mohair suit, with yak hair for the fluffy effect, and underneath I had a leotard, and body padding, so it was fairly comfortable when we were out on location, but in studios, with the lights, it did get rather hot and sweaty."



time, Mayhew had to perform a character whose vocabulary consisted entirely of roars and growls that would be added later by sound effects wizards. "When you consider that you're a character that doesn't speak, but you've still got to react to the other actors, you've got to make a noise of some kind," says Mayhew.

As a result, Mayhew performed all of Chewbacca's "dialogue" from behind the character's mask. "I'm sitting in the *Falcon* cockpit," remembers Mayhew, "and there's probably Mark (Hamill) or Cattie (Fisher) in the back, and obviously Chewie's got to have something to say, even though those noises were dubbed in afterward."

Mayhew's vocal performance, he says, "varied from high pitched screams to low growls. After a while, the character sort of took over. It was amazing that during rehearsals, without any of the costume on, the character was there complete. It just happened. Half the time, I didn't know I was doing it."

Of the three films in the trilogy, May-

The padding was worn from Mayhew's shoulders to his waist. "When we first put the costume on, you could see the human shape underneath, so the padding gave Chewie his rounded shape, really. But apart from that, there was very little on underneath the suit."

In addition to the physical discomfort of the cumbersome cos-



Top and above: The "hot and sweaty" costume Mayhew had to wear. Right: Rehearsing on the set of *Jedi*.





Top: Mayhew and Carrie Fisher have some fun. Above/Below: Scenes from *Empire*.

hew's most physically challenging scenes occurred in *The Empire Strikes Back*, when Chewbacca was called on to carry the dismembered See-Threepio during the Rebels' escape from Cloud City.

"Basically, Threepio was in a cargo net, and the net was attached to my back, and underneath the costume there was a hody belt, and Threepio was literally hung from a bucket—the top half of his body," says Mayhew.

To bring the droid to life, the special effects technicians used a sophisticated, cutting-edge technique—fishing line. "Threepio's arms were tied up with fishing cables which ran under the costume, and onto my hands," says Mayhew. "So as I ran, Threepio's hands moved in the opposite direction. The head was a similar thing, a very thin line from the head down through the neck under my shoulders onto the finger of my hand, so as I moved my arms up and down, Threepio's head swiveled."

"On certain scenes, there was battery power for Threepio's eyes, like when I'm putting him together (in the Cloud City prison). There were various stages of Threepio," says Mayhew of the *Empire* scenes,

"but when I was carrying him, Threepio probably weighed 30 or 40 pounds. It was quite heavy." These scenes took three or four days to complete. Mayhew remembers those as "the worst."

Coming a close second were those scenes in *Empire* which took place on Hoth, as Han and Chewbacca attempt to take out an Imperial probe droid. "That was fairly horrendous. It was cold and the wind was blowing. It was just a bit unpleasant. But the filming of that scene was only half a day," remembers Mayhew.

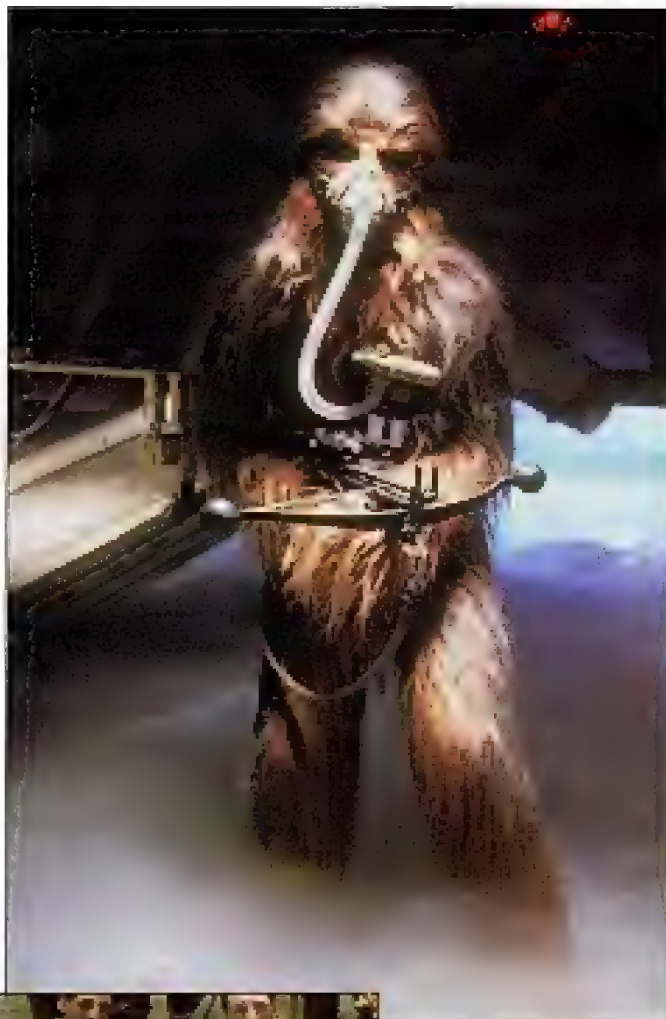
Of the three films, however, Mayhew remembers most fondly *Return of the Jedi*. "I don't know why," the actor says. "I think while *Star Wars* was set purely out in space—it nearly all happened somewhere out in the universe—and *Empire* was often cold and wet and miserable, on *Jedi*, we were on terra firma, and it was just a nice film to work on. I suppose it's the last one that I worked on, and the memories are still there. *Jedi* was the nicest of the lot. It has a little bit of slapstick comedy, especially in the Ewok Battle scene. It's like the Keystone Cops. It's a lovely scene," he says.



Throughout the three films, Mayhew reports that remarkably few changes were made to Chewbacca's costume. "It remained pretty consistent. Obviously, throughout that period of time, the mask had to be remade, but nothing that would alter the appearance of it. It never seemed that it was totally reconstructed." Mayhew credits special effects make-up supervisor Stuart Freeborn with the success of Chewbacca's look. "He's a master," says the actor.

Throughout the course of the trilogy, Mayhew worked with three very different directors—each one with a different approach to Chewbacca. "With George [Lucas], we were in agreement about what Chewie could do and couldn't do, and how to do it," says Mayhew. "A lot of people on that film hadn't worked on very many other projects, and we were all flying by the seat of our pants."

"Irvin Kershner, on *Empire*, he had definite ideas about what Chewie's character was. He'd say, 'Chewie should be doing this, that and the other' and luckily, I presume, I got his message across, because I never got any complaints. It was, I suppose, luck more than good judgment on my part."



Mayhew says he would love to return in future *Star Wars* films.

family and home-world are seen for the first (and possibly only) time. "That was great fun," says Mayhew.

It's the actor's impression that the Wookiee scenes in the "Holiday Special" helped George Lucas decide on how best to bring the Ewoks to life in *Return of the Jedi*. "Nobody

else had tried to create a family of Wookiees of all ages and sizes, to get their characters right," Mayhew says. The efforts of the American-based special effects crew were not entirely successful, in Mayhew's opinion, and probably resulted in changes being made by the time the Ewoks made their appearance in the trilogy's third film.

"I'm afraid that when you compare Chewie's mask with some of the American masks (seen in the "Holiday Special"), the American masks might

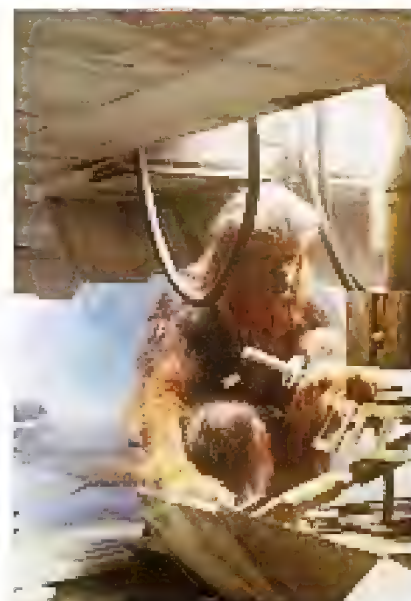
be more technically right, but they didn't work as well. What they were trying to do with the American masks is have remote-control cables running to the eyes and the mouth, and it just didn't work. When you've got eight or nine or ten cables running around with someone trying to operate them, it's too much," he points out.

"However, it proved that the Ewoks, or something like them, would be appealing," he says. Indeed, one of the highlights of the "Holiday Special" is in seeing Chewbacca's family interact, especially his young son, who looks remarkably like what would later become the Ewoks.

Mayhew has recently teamed with several of his colleagues from the *Star Wars* trilogy, and may be making several convention appearances with them throughout 1996. "We've got a possibility of a deal with 'The Men Behind the Masks'—all the guys who played masked characters, Dave Prowse (Darth Vader), Jeremy Bullock (Boba Fett), Kenny Baker (R2-D2), and if it works out, we'll get a license to do six or seven appearances in the States this year," says Mayhew.

As Mayhew's appearance in the *Star Wars* trilogy was behind a mask, and since George Lucas has made no mention of Chewbacca appearing in the prequel trilogy, would Mayhew perhaps be interested in appearing as another character in the new trilogy of films?

"The answer to that question is yes, all the way. I would do a completely different character," says Mayhew enthusiastically. "I would do them tomorrow. George has only got to ring me. His imagination is so wonderful, I'd do any character he might create. Wouldn't it be fun to perhaps be a bad guy?"





STRAIGHT FROM THE HORSE'S MOUTH

A Guide to the *Star Wars: Tales of the Jedi* Universe Part 3

by Bob Cooper

Odan-Urr—A telepathic and long-lived Jedi Master who presided over Jedi assemblies, such as the one at Mount Meru on Deneba, for six centuries. He was known as the Keeper of Antiquities, and as such was entrusted as gatekeeper of the **Sith Holocron** and other dangerous items. He was active during the **Fall of the Sith Empire**, as well as during the **Sith War**. (DLOS, TSW)

Ommin—The King of Onderon, and father of Galia. A direct descendant of **Freedom Nadd**, he was confined to a secret nursing facility, living on life-support equipment for years, but still able to call upon the spirit form of **Freedom Nadd** in order to practice dark **Sith** magic. He was killed during the **Freedom Nadd Uprising**. (TOTJ, FNU)

Onderon—A half-civilized world with four moons in wildly varying orbits, the nearest of which is **Dsun**. Onderon civilization developed as a single great walled fortress, primarily to keep out the fearsome **Dzun** beasts that migrated to Onderon via an atmosphere bridge eons ago. It was conquered by **Freedom Nadd**, and is still suffused with his dark-side power. The walled city of **Iziz** was under constant siege by outside forces for generations. After the Jedi arrived to quash the **Beast Wars**, they remained and built a Jedi outpost out of the derelict remains of **Freedom Nadd's** starship. See **Beast Wars of Onderon**. (TOTJ, FNU, DLOS)

Ood Bnar—A very long-lived Jedi Master from the planet **Myrkr**, and gatekeeper of the **Jedi Holocron**. (TOTJ)

Oron Kira—Husband of **Galia**, and son of **Modon Kira**. He, along with other **Onderonians** and their **warbeasts**, joined the Jedi in their fight against the **Krath**. (TOTJ, FNU, DLOS)

Oss Wrium—A **Vultan**, and a Jedi, he was apprenticed to **Master Thon** for five years before meeting **Nomi Sunrider**. Prior to that, he apprenticed to ancient **Neii Master Carnoo**, who passed on before Oss completed his training. (TOTJ, FNU, DLOS, TSW)

Pontite—The rarest type of **Adegan** crystal. (FNU)

Qrel Toq—A Jedi, and **Nazzar** prince.



Four Jedi in the foreground are from left to right: Tott Donesta, Zorn Luka, Cay Del-Droma and Crado.

He was a fearless warrior, and a designer and builder of Jedi armor. (FNU, DLOS, TSW)

Quanto—A gangster involved in the conspiracy to kill **Andur Sunrider** at the **Stenness** hyperspace terminal. He was ultimately killed by **Nomi Sunrider**. (TOTJ)

Rack—A **Naddist** street philosopher in **Iziz**. (DLOS)

Rek—A gangster involved in the conspiracy to kill **Andur Sunrider** at the **Stenness** hyperspace terminal. He was ultimately killed by **Nomi Sunrider**. (TOTJ)

Reliance—A Republic ship commanded by **Captain Vanicus**. (DLOS)

Republic City—The planet-wide metropolis covering **Coruscant**. (FNU, TSW)

Rocket-Jumpers—Members of the Republic armed forces, they used rocket packs to aid them in their aerial attacks on **Republic** foes. (FNU)

Roko—First mate of the pirate crew of **Captain Finhead Stonebone**. He was eventually killed by **Great Bogga's** pet, **Kriss**. (TOTJ)

Rooks—Captain of a **Tetan** patrol ship. (TSW)

Royal Protectors—An elite **Onderonian** warrior group charged with protecting **Aleema** and **Satal Keto**. (TOTJ)

Satal Keto—Cousin of **Aleema**, a direct descendant of **Empress Teta**, heir to the throne of the **Empress Teta** system,

and co-leader of the **Krath**. He and his cousin murdered their parents and staged a political coup in the **Empress Teta** system. **Satal** and **Aleema** were bestowed with dark-side powers by the spirit of **Freedom Nadd**. He was killed by **Ulic Qel-Droma** for instigating the death of **Master Arca**. (FNU, DLOS)

Shayoto—An ancient Jedi who attended the assembly at **Mount Meru**. (DLOS)

Shoaneb Culu—A blind **Miraluka** Jedi from **Alpheridies**. She is only able to see through the Force. (FNU, DLOS, TSW)

Sidrona—Leader of the Republic Senate. (TSW)

Sidrona Diath—A Jedi Master, and father of Jedi **Dace Diath**. He was killed in the **Battle of Basilisk**. (DLOS)

Sith Holocron—Also known as the **Dark Holocron**, it contained the teachings and histories of the **Sith** and their **Dark Lords**, going back a hundred thousand years, and only accessible to a **Dark Lord of the Sith**. It was captured from the **Sith** by **Master Odan-Urr** during the **Fall of the Sith Empire**. (DLOS, TSW)

Sith War—The great conflict precipitated by the ascension of **Exar Kun** as **Dark Lord of the Sith**. (TSW)

Skritch—A pet gorm-worm belonging to **Gudb**. It was directly responsible for





Qidan-Urr with Sith Holocron

the death of **Andur Sunrider**. (TOTJ)

space grazer—A legendary creature, extinct for thousands of years, said to have once roamed between the stars preying on galactic space traffic. (DLOS)

Staga—Herd beasts of **Ambria**. (TOTJ)

Star Saber—An experimental attack ship equipped with wing-cannons. (DLOS)

Starjacker—A pirate marauder ship, captained by **Finhead Stonebone**. (TOTJ)

Starstorm One—**Exar Kun**'s spaceship. (TOTJ, TSW)

Stenness lizard pie—A local delicacy in the **Stenness systems**. (TOTJ)

Stinger—A small, one-person attack ship. (DLOS)

Sylvar—A Jedi from **Cathar**, apprenticed to Master **Vodo-Siosk Baas**, and lover of **Crado**. (DLOS, TSW)

T-12—A service droid in the Jedi outpost on **Ossus**. (DLOS)

Taboon—A planet in the **Stenness systems** around which orbits **Great Bogga's** private moon. (TOTJ)

Tanaab—Site of a battle between the Republic and space pirates. (DLOS)

Tedryn Holocron—A Holocron in the possession of Master **Vodo-Siosk Baas**. (TSW)

Temple of Fire—One of the **Massassi** temples on **Yavin Four**. (DLOS)

Teta—A long-lived female warlord who conquered and united the seven worlds of what was later to be known as the **Empress Teta system**. (DLOS)

Thon—A Jedi Master, and watchman of the **Stenness system**. Master Thon, from his compound on **Ambria**, taught Jedi **Nomi Sunrider** and **Oss Wilum**, among others. (TOTJ)

Thrasher—One of **Oron Kira's** warbeasts. (DLOS)

Tott Doneeta—A Twi'lek, and Jedi, trained by Master **Arca** at his training compound on **Arkania**. His family was captive on a slave ship liberated by **Arca** in Tott's youth. He has the special ability to understand and converse in beast languages. (TOTJ, FNU, DLOS, TSW)

Ulic Qel-Droma—A Jedi trained by Master **Arca** at his training compound on **Arkania**. Brother of **Cay Qel-Droma**, both were born on **Alderaan** to a great warrior family. He was named watchman of the **Empress Teta system**, and led a strike force there with **Nomi Sunrider** to attempt to defeat the **Krath** at **Koros Major**. They were forced into retreat at the hands of **Aleema** and **Satal Keto**. Ulic planned to infiltrate the **Krath** as a means of defeating them, but was ultimately seduced by the dark side of the Force — helped along by the Sith poisons injected into him by **Satal Keto** — and joined with **Exar Kun** as his foremost apprentice to attempt to bring back the glory days of the Sith. (TOTJ, FNU, DLOS, TSW)

Vanicus—A Republic captain, in charge of the command ship **Reliance** during the Republic's battle with the **Krath** at **Koros Major**. (DLOS, TSW)

Vento system—The location of important Republic shipyards. (TSW)

Vima Sunrider—**Andur** and **Nomi Sunrider's** daughter, and a future great Jedi. She is an ancestor of **Vima-Da-Boda**. (TOTJ, TSW)

Vodo-Siosk Baas—A Jedi Master and expert lightsaber craftsman from **Dantooine**, he was the teacher of **Exar Kun**. He is an ancestor of **Bodo Baas**. Other apprentices of Master **Vodo** included **Sylvar** and **Crado**. He was killed by **Exar Kun** during the trial of **Ulic Qel-Droma** on **Coruscant**. (DLOS, TSW)

Vultan—The warrior race of Jedi **Oss Wilum**. (DLOS)

Vultar cataclysm—An ancient conflict be-

tween the light and dark sides mentioned in *Dark Lords of the Sith*. (DLOS)

Warbeasts—The **Dzun** creatures tamed and ridden by the **beast-riders** of **Onderon**. (TOTJ, DLOS)

Warb Null—The leader of the dissident **Naddists**. Null combined martial prowess with his mastery of the dark-side of the Force. He was eventually killed by **Ulic Qel-Droma**. (FNU)

War Day—A Republic holiday celebrated each year. (TSW)

War-Mount—A heavily armed, flying weapons droid that serves as a battle-mount for **Mandalorian** warriors both on land and in space. The **Mandalorian** rider is belted into a controbseat like a horseman, directing the droid and its weapons from a panel sporting several kinds of stick-and-stud controls. (TSW)

Watchman—A Jedi Master acting as overseer of a particular star system or segment of the galaxy, through a loose agreement between the Jedi and the Republic. The watchman's main charge is to maintain harmony and justice. The Republic has granted the watchmen the authority to operate autonomously, to right wrongs and deal with disturbances in the Force which occur outside the purview of local laws. (TOTJ, DLOS)

Wave-Weapons—Weapons capable of turning their victims into smoking ash, developed to combat the **Dzun** beasts during the **Beast Wars of Onderon**. (TOTJ)

Whitebeam run—The standard ore route across the **Stenness systems** to the nearest hyperspace terminal.

XT-6—An obsolete service droid, used by **Cay Qel-Droma** to replace his left arm lost in battle. (TOTJ)

Yavin Four—A jungle moon of **Yavin**, and the final hiding place of **Naga Sadow** and his followers. **Sadow's** followers eventually devolved into the primitive **Massassi** warriors over the centuries — but his power and all the artifacts of his alchemy for giving flesh to departed spirits of the dead remain intact there. After winning over the **Massassi**, **Exar Kun** ordered the building of new temples on **Yavin Four** according to the ancient **Sith** designs, helping to focus great dark-side energies there. (DLOS, TSW)

Zexx—A fearsome, tusked alien species. See **Fonbu**. (TOTJ)

Zona Luka—A Jedi, she apprenticed under the Jedi Master **Dominis**. (TSW)

Zythmune—The temple priest of the **Massassi** of **Yavin Four**. (DLOS) 🗡️

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I'd like to extend my appreciation first and foremost to the primary architects of the *Star Wars: Tales of the Jedi* universe, Tom Veitch and Kevin J. Anderson, for their wonderful imaginations, and also for their help in compiling this information.



FROM JEDI TO JUMANJI

JOE JOHNSTON PROFILE



BY KEVIN
FITZPATRICK

D

irector Joe Johnston has stampedes on his mind, not snowspeeders. Exactly 20 years after holding the very first TIE fighter models and storyboards in his hands at Industrial Light & Magic, Johnston is looking over the shoulder of a computer graphics animator at ILM and pushing the envelope in filmmaking digital effects. Johnston has been a key player behind the scenes in a dozen groundbreaking films, and his name is familiar to all visual effects devotees. For *Star Wars* trilogy enthusiasts who are eager for next year's *Star Wars: Special Edition* and the three upcoming new features, they need to pay close attention to Johnston's latest effort: the holiday hit *Jumanji*. Why? Because it is this film that ILM is pouring its research and development time into as it prepares for the preproduction that will expand the *Star Wars* galaxy. Computer generated images (CGI) seen for the first time in *Jumanji* are the work of the same men and women who will expand the tale of Anakin Skywalker. And although Johnston brushes aside talk of helming a future *Star Wars* installment, he provided the *Insider* with his thoughts on working with close friends George Lucas and Steven Spielberg, how he tackled the \$65 million *Jumanji* project and what changes he's seen in two decades of visual effects work.



STAR WARS INSIDER



THE BEGINNING: 1975

Johnston, a native Texan, moved to California in his teens, and has remained there ever since. In 1975, while a student at Cal State Long Beach, something happened that would change his life forever.

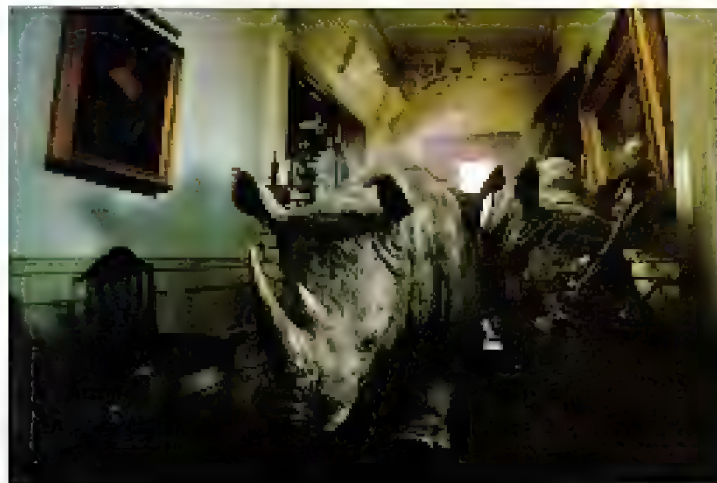
It was July, and a tiny company put an "obscure little notice" on a school bulletin board. The company was looking for model builders, and Johnston, a product design student, was 25 years old when he answered the ad. The project was *Star Wars* and the work was with ILM.

"I started August 12," Johnston recalls. "I met George around the end of August 1975. I remember the first time I met him he was coming by to look at some designs that Colin Cantwell had done. He was familiar with them, but he was showing somebody the designs, and we were keeping the models up in the art department. I met George and was introduced to him as 'the new designer.' He asked me if I wanted to do any storyboards, and I didn't even know what a storyboard was. So I said 'sure.' I figured I could pick it up pretty quickly."

This was the start of a career that touched on all the major Lucasfilm projects of the '70s, '80s and '90s. Before Johnston made his feature film directing debut, *Honey, I Shrunk the Kids* (1989), he had a hand in all three *Star Wars* films, plus *Raiders of the Lost Ark*, *Indiana Jones and the Temple of Doom* and *Willow*. He was even the production designer on the TV films *The Ewok Adventure: Caravan of Courage* and *Ewoks: The Battle for Endor*. His stylish second film was *The Rocketeer* (1991). Then, before tackling *Jumanji*—almost three years in the making—Johnston squeezed in directing an episode of *The Young Indiana Jones Chronicles*.

WHY JUMANJI?

With *Jumanji*, Johnston says he was able to continue working with the best people in filmmaking, while telling a fantastic story. Starring Robin Williams, *Jumanji* is based on the popular children's book by Chris Van Allsburg. It presents the magical world of Jumanji, a mysterious board game that transports players into a realm of the fantastic. But the story has a little-boy-lost angle as well, and one that fights hard not to be overshadowed by the eye-popping visual effects. "The overall story is really what attracted me to it," Johnston says. "It wasn't really the effects. The thing that intrigued me about *Jumanji* was the



Top: CGI rhinos. Above: On the set of *Jumanji*.



Joe Johnston designing on *Return of the Jedi*.

idea of the kid being trapped for 26 years and then released, and his understanding of what happened to his town, family and house because of his absence—which is really the same theme that's behind *It's a Wonderful Life*. I saw that the only way to do the effects was with CG (computer generation), and the only people to do them effectively was ILM."

Johnston approached the visual storytelling of *Jumanji* with the eye of a man who not only worked in the snowy landscapes of Hoth, but now was facing an even more fearsome creature than a wampa ice creature: a major Hollywood budget. He grabbed the screenplay and went to work.

"One of the things I did almost right away was condense the whole playing of the game," Johnston reveals. "The screenplay I was given had 25 rolls of the dice. We cut it down to 17. There were lots of different things in there that were similar to other things, and some that were unnecessary and some that were really expensive. We were always shooting for a particular budget. The tough thing was everybody had a roll, and the roll goes in sequence: Sarah, Alan, Judy, Peter. You can't just say, 'let's lose this vine thing' because then whose turn is it? A lot of the rolls of the dice were



specific to characters. We had to end up with Alan at the end getting Jumanji, so it was a lot of fussing with it to make it come out right."

WILD ANIMALS

The most impressive parts of *Jumanji* are the animals. Not all are computer generated: Amalgamated Dynamics, Inc. (ADI) are puppeteers and model makers that were called in to help. (ADI did effects in *Wolf* and *The Santa Clause*.) Some animals in the film are handled exclusively by ILM (monkeys, rhinos, elephants); some by ADI (lions, crocodiles, pelicans). Johnston reveals there were just three live animals onscreen in the film: the two horses in the very beginning, and the homeless man's dog in the old shoe factory.

With all these effects in the screenplay, Johnston says he was sure there would be exciting moments never seen on film before. "The stampede is the most obvious thing, and is completely computer generated," he says. "It was one of the first things that ILM went after because they knew it was going to be tough. For a while they were actually scheduling the movie around what ILM was able to do in a certain amount of time. So the stampede was the first effects sequence we shot, and the next one we were able to shoot was the monkeys in the kitchen." The stampede took a full year for ILM to accomplish, and the kitchen scene was almost as difficult. "Those monkeys in the kitchen...a lot of it went very quickly, but there were some shots—the monkey throwing the tomato for instance—was one of the shots we went back on. I think there were 54 takes on it. It just didn't look right, it didn't look like the monkey was really throwing the tomato."

Johnston is known for his artwork, as evidenced in the *Art of Star Wars* books and the *Star Wars* and *Empire* sketchbooks. His storyboards capture all the visual excitement that is to be duplicated onscreen. But now sitting in the direc-

JOHNSTON ON RAIDERS, SPIELBERG AND LUCAS

Johnston shared an Academy Award with the ILM special visual effects team for their work on *Raiders of the Lost Ark*. The experience was key to his career as a filmmaker, because as visual effects art director, he worked closely with Steven Spielberg.

The experience of working with both Spielberg and George Lucas helped him immeasurably, Johnston says. "Steven's really great to work for because he wants to share what he knows. He'll sit down with you and explain why it should have this shot, or why you should throw this one away. It's the same way with George too. It was a really great hands-on experience."

"More than anything, *Raiders* was the first project where I was designing an entire sequence," Johnston says. "It was the entire end of the film, the opening of the Ark. Steven had several different versions storyboarded. He was sort of fishing for ideas in a way. He knew what he wanted but he was out there getting ideas from different storyboard artists. He handed me four different versions of the same sequence, and told me to take them and make one sequence out of them. It was really a lot of fun for me in a no-stress environment because it was months away from shooting. I basically took what I liked from the material that had been done, and I added a bunch of stuff on my own. The sequence is not exactly in the movie now, but there's a lot of stuff that I feel like I contributed to it."



Johnston works with model and effects crew on *Jumanji*.

tor's chair, he says storyboarding and visual designing is almost all behind him. He did almost none of it on *Jumanji*. "We had some storyboard people working with us in preproduction. But once the storyboards were done and the sequences were sort of determined, we didn't rely on the storyboards very closely. I prefer working with a shot list instead of a storyboard. For me, a storyboard determines too much in a way. If I show a storyboard to the crew and say 'this is the way it's going to be,' then when they're setting up the camera they'd say 'well gee, the storyboard says put it here....' So throw the storyboard away! It's a sketch, not a blueprint. I prefer to work from a shot list, which I know is weird after all the millions of storyboards I've drawn."

One of the few visual parts of the film he co-designed was the game itself that is the crux of the film. Just as important as a lightsaber, the crew spent six months designing and building prototypes. "We must have designed easily 12 to 15 games," Johnston says. "Some we built full prototypes on. We fully sculpted several different box exteriors, probably six or seven, in clay. Then we built probably 15 or 20 different game boxes that all had specialized uses. There were three that could float in the river; there were four or five stunt boxes; there were three or four 'heroes' that you could photograph up close, there was one without a back so we could make the pieces slide around (by low-tech magnets). Somewhere there's a closet full of *Jumanji* games."



Johnston with prototype Death Star model.

JOE JOHNSTON'S CAREER

Here is a partial list of Joe Johnston's career:

1977	<i>Star Wars</i> : effects illustrator	1984	<i>The Ewok Adventure</i> : <i>Cave of Courage</i> production designer
1980	<i>The Empire Strikes Back</i> : visual effects art director	1986	<i>Ewoks: The Battle for Endor</i> : production designer/second unit director
1981	<i>Raiders of the Lost Ark</i> : visual effects art director	1987	<i>Batman: Not Included</i> : second unit director
1983	<i>Return of the Jedi</i> : visual effects art director	1988	<i>Willow</i> : associate producer
1984	<i>Indiana Jones and the Temple of Doom</i> : visual effects art director	1989	<i>Always</i> : supervisor of aerial sequences
		1989	<i>Honey, I Shrunk the Kids</i> : director
		1991	<i>The Rocketeer</i> : director
		1994	<i>The Young Indiana Jones Chronicles</i> ("Princeton, 1916"): director
		1995	<i>Jumanji</i> : director





Many of the groundbreaking effects in *Jumanji*, such as the CG monkeys above, helped further ILM's research and development for the visual effects in the new *Star Wars* prequels.

VISUAL EFFECTS TODAY

Johnston has spent a solid 20 years watching ILM and other effects houses make enormous advances in visual film effects. He says the biggest advance in film in 1996 over 1976 is computer generation. "That fact has a lot of impact on the process," Johnston explains. "It used to be that you would go through all these different stages and processes. Somebody would design a spaceship, for instance. Then a draftsman would draw it up and a model builder would build it. Then an engineer would figure out how to make the wings move. A painter would paint it. A camera DP (director of photography) would set it up and light it; a camera operator would shoot it. Then it would go to the optical

guys to composite it and then rotoscope guys would make garbage mattes and separate it from the background. Not to oversimplify it, but now it's basically a guy at a keyboard. He can do all that. He can design it, program it, he can build it in the computer. And once it's in there, you don't have to photograph, light or composite it: it's all there. It's accessible at any time you need it. It's made things a lot quicker and easier in one sense, and it's made things a lot harder in another sense."

Since Johnston was on the scene of all the major elements of the original *Star Wars* trilogy, he witnessed the building of countless models and miniatures. With the advances that ILM made in *Jurassic Park* (1993), there is no reason to build legions of rubber-and-latex beasts and one-foot model space-

ships for duty in future *Star Wars* films. But this doesn't make Johnston melancholy for the old days of hands-on craftsmanship. "I think they will still use models and miniatures," he says. "Even if it's just a prototype to show the guy at the keyboard what he's building in the computer. There will still be special applications for models. The *Jumanji* shot where the house splits in half is a huge oversize miniature, six feet high and eight feet wide—and that's a model. If I was a professional model builder I wouldn't worry so much, but if I was a professional stop-motion animator I might be getting a little queasy right now. Unless you're looking for that stop-motion quality, there's no reason to do stop-motion anymore. A computer can very easily do everything stop-motion can."

THE LUCAS LINK

Probably no other director today has learned the business from men of the caliber of George Lucas and



Johnston holding prototype TIE fighter model from the early days.



Steven Spielberg. But Johnston did, and is incredibly gracious about the experience. The two shaped his career, and set him on a successful path in Hollywood. When Johnston joined ILM, it was a time in cinema history that probably won't come around again. "The attitude was pretty gung-ho. The people working at ILM in those days were not from film backgrounds. A few were—John Dykstra had done a couple of effects films previously—but most of them were like me. Model builders, draftsmen, or engineers, who were really from other disciplines. We were having a ball. We were working 16 hours a day sometimes. We'd go in at nine o'clock and leave at midnight if we wanted to. We were just having a lot of fun...we weren't getting an awful lot of work done. I was just drawing and designing. It was really like an informal think tank and a lot of fun. I know I'll never be involved in a situation like that again. It was a once-in-a-lifetime opportunity for most of us."

Johnston clearly remembers the first weeks in the ILM shop. "The first project was redesigning the X-wing so that it could be photographed in front of a blue screen," he recalls. "The first storyboard sequence I worked on was the opening of *Star Wars: the Star Destroyer chasing Leia's ship.*"

After the phenomenal success of *Star Wars*, Johnston stuck around for *The Empire Strikes Back*. "That was sort of a new ILM, that was ILM North up in San Rafael. But at that point, by necessity, the company had to expand. It took on a little more of a corporate attitude. It probably doubled the number of employees, which has probably quadrupled since then. It was still a lot of fun. I think *Empire* was probably a better experience for me because I had a lot more to do. I think I learned a lot more on *Empire*. I got more involved in film rather than just in design and drawing. There was a lot more working with George in the cutting room. I'd have to go in there to do storyboards to fill in where shots were missing. I'd get to watch the movie back and forth with him and find out why we needed this missing shot, and why we didn't need these. He'd be editing right there while I was just sitting there with my pen and markers. George would look at the film, and ask me if we needed a shot. He was

basically asking a layman's opinion of it. It was really interesting for me to watch him and learn a lot from him. It was like being in film school."

DIRECTING THE TRILOGY

Johnston would seem a natural to direct the upcoming features: a longtime Lucas friend, a successful director and a creator that intimately understands visual effects. But Johnston scoffs at that: "I haven't been approached, nobody's mentioned it to me," he says. "I'm taking several months off—I'm not sure how long I can hold out—but I'm taking as much time off as I can. I'm working on an adaptation of *The Monkey Wrench Gang* by Edward Abbey that will hopefully go in preproduction in the summer and maybe shoot in the fall. But as much as I love the *Star Wars* films and love to work with (ILM), George is a director himself. The way he directs is he creates the film in the cutting room. I think I would want as much control as George would want. I don't think it's the way either one of us would want to work. Any film is almost impossible to make. It's really hard. And it's hard for me to get involved with something that I can't control every nuance of, every frame of film, every sound. I just want to control the whole thing. Sometimes the way I control it is to give my editor or my sound designer complete freedom. But I want to be the one to give that freedom away."

He takes having Lucas as a friend and mentor seriously, and values their friendship deeply. "George is a lot of fun to work for. He's very funny. He's very free with his knowledge. It's like working for 'one of the guys.' What may be surprising is that he is so accessible. You think that somebody that is that much of a visionary, and has that much power, is going to be somewhere up in a penthouse and you're never going to see him. Or you would get these directives from a long chain of underlings, but it's not that way at all. If George has something to say to you, he'll come down the hall and say it. He's a real one-on-one kind of guy."

Johnston doesn't rule out all work on the new films ("I'd like to work for George in another capacity, design something for him, do some storyboards for him"), but he has some speculating on who Lucas has in mind for director: "I would bet it is going to be some young, foreign filmmaker who has made one brilliant film. I don't know who that person is, but that would be my guess. And I'm probably wrong. Maybe it will be Oliver Stone (laughs). Right. I think George should direct it. I told him that the last time I talked to him. I said, 'I think you should do all three of them, back-to-back, shoot for 120 days and just do it all yourself.' I don't think you can print what he said." ☺

Terin Fitzpatrick is a New York City writer and editor. He is a news producer for XM, the free table TV network.

relationship with Luke Skywalker from the Public Radio version of *Star Wars*, he was nothing more to me than the pilot with the beard and the funny yellow checkered pattern on his helmet! Seeing him in the scenes with Luke would bring more meaning to his death, and be an addition to the long list of friends and mentors lost in Luke Skywalker's life. Of course, it is Mr. Lucas' film (or creation for that matter) so he is entitled to show it how he wants it shown. Dick McCallum said something in issue #26 about adding the Biggs scenes into the film would be like making it a director's cut and this was to be a "Special Edition." If this is so, could we possibly see "*Star Wars: The Director's Cut*" on video then?

Justin Tipton
Pleasanton, CA

...As a Freshman at UCLA, I anxiously count the time until 1997 when I'll be camping overnight in Westwood to catch the opening of the re-release. On another note, I'm sure we all remember the scene in *The Empire Strikes Back* when Darth Vader sits in his meditation chamber and takes off his helmet. But what really goes on inside? Here is my vision of it: As the door of the meditation chamber pressed down and sealed, Darth walked over to his cordy leather chair and stretched tiredly. He pushed a button on his seat and the helmet-remover hydraulically snapped down. With a sound not unlike removing a cork from a ten-year old bottle of Corellian wine, Darth's helmet and mask popped off, revealing his bald, white scarred head. Darth yawned and grabbed his pipe, lighting it with the Force. Now, what to do? He glanced across the room and saw his handy decision-maker dashboard. "Three throws should be sufficient," he thought. He picked up three darts lying on the nearby table littered with old issues of *Imperial Housekeeping* and *Weekly Galaxy Inquirer* and licked one towards the board. It landed on Conquer the Galaxy.

"Eh, I did that last week," he muttered. Another flick brought up something more interesting.

"Walk up and down the bridge of the Star Destroyer and terrorize the bridge crew. Ehm...that's a thought," said Darth.

He launched his final projectile with a bit of dark side energy and watched as the dart finally landed on something he liked immensely.

Darth grinned happily as he took off his boots and argyle socks, revealing his acting feet. He whistled a happy Imperial march tune as he began to clip his long toenails...

Josh Horowitz
Granada Hills, CA

We invite your comments, criticisms, questions and suggestions. But, please, do not send unsolicited ideas, articles or art for Lucasfilm. Sorry, we cannot read or pass them on to Lucasfilm. Artwork submitted must be strictly limited to characters, vehicles, and scenarios already existing in the official *Star Wars* universe. All other artwork received will be returned.



One of the computer-generated animals for *Jumanji*.



by Lukas Kendall

SCORING THE TRILOGY

It has been 13 years since the last *Star Wars* movie, but nowadays there are stories everywhere to breathe fresh life into that far-away galaxy. With one exception, that is the music. For fans of John Williams' incredible film scores to *Star Wars*, *The Empire Strikes Back* and *Return of the Jedi*, it seemed the only thing left to do was to remaster and reissue the existing music. This alone is important and exciting, just like the forthcoming *Star Wars: The Special Edition*. But while new stories have been told in comics, books, games and magazines, new music has been anticipated only in the form of the new movies. That is, until now.

Joel McNeely and Varèse Sarabande Records have embarked on a film-music first: a soundtrack for a movie which does not exist. This is, of course, the upcoming *Shadows of the Empire*. Of this writing, composer McNeely is hard at work writing a 45-minute symphonic suite based on the events that occurred between *The Empire Strikes Back* and *Return of the Jedi*. It is scheduled to be recorded at the end of February with The Royal Scottish National Orchestra and Chorus—a 90-piece orchestra and 80-piece choir—and released at the beginning of the rollout of other *Shadows of the Empire* material in May. There will also be a live premiere on March 3, 1996 of selections from the suite, at a film-music concert with the same group, at Scotland's Royal Concert Hall.

The idea was first thought up by Varèse's executive producer Robert Townson and Lucasfilm at the time of the first Timothy Zahn books. "They started me thinking how interesting it might be if a symphonic score was written for a *Star Wars* story, based on the characters and scenes of a book, rather than a film. Says Robert, "It was built on the concept of classical program music, whether it's Beethoven's Pastoral Symphony, or Sibelius's Finlandia, or the Richard Strauss tone poems, of which film scores are the modern extension. I just took a step backwards and decided to do something with the book in mind." Varèse (pronounced vah-REHZ) established a relationship with Lucasfilm while issuing four soundtrack CDs to *The Young Indiana Jones Chronicles*; when *Shadows of the Empire* began, they signed on for this as yet untried tie-in.

Given the daunting task of composing this mammoth work is Joel McNeely, who established himself in the John Williams-style of film composition with Lucasfilm's *Young Indiana Jones Chronicles* and *Raiders of the Lost Ark*, as well as features like *Iron Will*, *Terminal Velocity*, and the upcoming *Flipper*. He was Townson's first choice for the project, having also conducted a number of excellent film-music compilations for Varèse in recent months. In his words, *Shadows* will be a "large, loud, melt-your-face-off kind of work, conjuring images of the places, events and characters in the story as one listens." It also represents a unique opportunity for a film composer to explore without boundaries—no producers or directors, no three-week deadlines, no temporary music tracks, no sound effects and no last minute film changes. In fact, no fixed film timings at all, which is what McNeely finds takes him more time on a film than the actual composition. "I'm enjoying imagining different scenarios and letting myself react to them, without fear of fighting another element." The score will still be very programmatic, "indicating exactly what is happening in the story with each musical episode," but it is not chained to having to hit the third beat of bar 13 for a car exploding, for example.


And yes, the score will use some of John Williams' original music, but it will be anything but a cut-and-paste job. Notes McNeely, "We will begin with the *Star Wars* march, segueing into the carbon freeze cue, as that is where the book begins. Additionally, I'm using the Imperial March in a very reflective

version as a pensive Darth Vader (imagine that) looks out over Imperial City and tries to communicate with Luke via the Force."

The rest will be all of McNeely's own thematic material, in the best Korngold/Holst tradition of Williams' original film scores. Beyond those two composers, "I am very attracted to early 20th century neo-romantic music, and love the music of Mahler, Ravel, Ives and Prokofiev. This music, for all of its variety, is very well-suited to telling stories. In terms of *Shadows*, I'll probably be criticized for the piece being eclectic, but that is actually what I am endeavoring to make it. In approaching this as a score to a book, rather than say, a concert work, I am less concerned with having the piece stand on its own stylistic legs than evoking the real feel of the story. To this end I'm using a whole mixed bag of tricks."

We'll all have to wait and see what McNeely comes up with, but it promises to be terrific. In the meantime, there's another first going on in Lucasfilm music news, and that's Michael Land's score to the upcoming computer game, *The Dig*. This was a challenge of a totally different sort: writing a soundtrack that both supports the story and its moods, sounds natural and flowing on its own, but "re-composes" itself on each and every game to underline the specific nuances. Says Land, "Being a story game, the music needs to be fairly ambient much of the time. And being an interactive experience, the music has to be able to respond to the unpredictable actions of the player, so the music is structured in little components that can fit together in many different ways." To this end Land created an ingenious series of musical units for different story ideas and locations, "a set of major and minor chords which fit together to create a certain harmonic sense" as you play the game.

To embellish his own synthesizer tracks, Land added orchestral samples from recordings of Richard Wagner's music to create a blend of live and electronic sound. "As you move throughout the game," says Land, "you get the different chord progressions and harmonic gestures orchestrated very nicely with that material." The Wagner excerpts were licensed from Angel Records, and Angel will issue a CD of Land's *The Dig* music. "For the CD version I had to basically do a lot of re-structuring to make music for the interactive experience work as a linear experience," said Land.

From symphonic suites to computer soundtracks, there's plenty going on in the musical world of *Star Wars* and Lucasfilm, so stay tuned for more information as it develops. 



Composer Joel McNeely



by Stephen J. Sansweet

Of Glowing Figures, Froot Loops and Bon Jovi (We don't make this stuff up, folks!)



A couple of you out there wanted to know if the all the letters we print are for real. Absolutely! You've been sending an average of 6 to 12 collectible letters a week—many more right after an *Insider* issue comes out. You've got lots of questions about *Star Wars* collectibles, and we'll answer as many as time and space permit.

Just a few general reminders. If you send a letter to *Scouting*, it should be about collectibles. Other questions and comments should be directed to Editor, *Star Wars Insider*. While we usually don't print last names or full addresses, we won't answer a question unless the letter contains both items. No, we can't get you a part in the next trilogy. And no, we can't forward your script ideas to George Lucas; he's got plenty of his own. (Lucasfilm, like every other film company, simply can't accept unsolicited ideas or manuscripts because this has become such a litigious society. After nearly every successful movie, people file suits claiming the idea behind the film was theirs.)

Please remember that this is a column about *Star Wars* collecting. We're sorry that we don't have time for personal replies. As of this writing, we don't have an e-mail address—but that may change soon.

Dear Scouting:

Recently I was given a song off a bootleg CD from a friend. It is called "Christmas in the Stars" and features a young Bon Jovi singing. Also, C-3PO (Anthony Daniels' real voice is used) and R2-

mas Album" was a 1980 RSO Records/Polygram release. It is my favorite Christmas album, and I have long urged the good folks at Lucasfilm Licensing to re-release it for a new generation of fans. It does contain vocals by Anthony Daniels and a young "John Bon-jovi." It was produced by Meco Monardo, who also did *Star Wars* and Other Galactic Funk." The Christmas album contains such songs as "R2-D2 We Wish You a Merry Christmas" and a personal favorite, "What Can You Get a Wookiee for Christmas (When He Already Owns a Comb?)" The album, featuring a great painted cover by Ralph McQuarrie, is available from some dealers for about \$20+. A rarer cassette version goes for \$10 to \$20 or more. There's also a scarce Japanese CD-single from 1990 with two of the songs. It goes for about \$45.

Dear Scouting:

What's going on? First, what happened to Kenner Action Masters? I heard that the production line was cut or discontinued. I finally figured that the 6-packs and 4-packs were hard to get. The only thing I see now in stores are a couple of the same figures here and there. Then last week I saw the 4-pack with a card like the new Kenner *Star Wars* action figures. Do you have any idea why Kenner is releasing the same die-cast figures with different cards? Will they release the single figures, too? Also, what are the approximate values of the Action Masters and the send-away gold C-3PO?

Eric C.

Lexington, South Carolina

The saga of the Kenner *Star Wars* Action Masters has taken several turns. The trilogy figures were released as part of a line that included *Batman*, *Terminator 2*, *Aliens* and *Predator*. In the *Star Wars* line, the individually carded figures were C-3PO, R2-D2, Darth Vader, Luke Skywalker and a stormtrooper—but apparently not Chewbacca despite the package back. (A Kenner catalog also showed a snowtrooper, but that was never produced.) Chewie is included in the 6-pack along with Boba Fett, Han Solo, the same Luke and trooper and a different Vader (hands on hips). The elusive 4-pack had both droids in the same poses, Leia and Ben Kenobi.

One variation is that the inside-rear box backs, on which the six figures were mounted, came in white at first, replaced later by yellow. The single C-3POs appear more golden than the 4-pack versions, and there were different collector cards for each of the duplicated figures. Most of the packs, which had been available only in test-market stores, quickly soared in price from about \$12 to as much as \$100

asked. Then, cases of the *Star Wars* packs showed up nationwide at Spencer Gifts at the original price, and dealers' prices quickly fell to as low as \$20—a perfect example of the law of supply and demand.

The *Star Wars* die-cast figures have made a comeback in 4- and 6-pack versions with new The Power of the Force packaging, but not as single figures. The collector cards also have been redone. The original individually carded figures, which sold for \$2.99, shouldn't cost much more than \$10. The old 4- and 6-packs are going for around \$20 to \$35 each. The send-away golden Threepio (6 "points" plus proof of purchase) is fetching around \$20 to \$30 although you might still be able to get one for free since the offer wasn't due to expire until January, 1997.

Dear Scouting:

Way back in my youth, since I was knee-high to a Jawa, I collected the old Kenner figures with obsessive glee. I remember my parents being quite concerned at one point. Now at 28, I have rediscovered that childhood joy of getting a new figure, and now I want the lot. Why not? With the advent of the Tomart guide and other publications, the juvenile social stigma of collecting toys has gone.

A question: When I was young I remember a day when—having spent the last of my allowance on an AT-ST pilot—I spotted a Power of the Force figure. Was there ever a glow-in-the-dark Anakin Skywalker? I thought maybe I was confused by the old "painted" package, but a few people have agreed with me since—one even claiming there was a glow-in-the-dark Yoda as well. Please help! Can I end my life-long quest for the figure I couldn't afford here and how?

Nik H.

Leeds, England

Far be it for me to end someone's obsessive quest...but I shall. No, Nik, while I've learned never to say never when it comes to strange old items that keep popping up, I can pretty definitely say there was never a glow-in-the-dark Anakin. Maybe an irradiated one, or one finally consumed by the good side of the Force? The mind does play tricks. I refuse to argue anymore with people who absolutely insist that the version of *Star Wars* that they saw in the theater had all the "cut" Biggs and Han versus Jabba scenes. But here's a possible explanation: A bunch of my British and Tri-Logo figures have neon-bright large price tags on them, and that might be the "glow" that a pence-poor lad remembers. As of Yoda, that orange snake was awfully bright!

Dear Scouting:

What is an appropriate self-inflicted punish-



D2 are in it. My friend says it is from 1980. I believe it might be from the *Star Wars Holiday Special*, but I thought that was made in 1978. Where did this song come from and is it available to buy?

Don L.

Ansonia, Connecticut

"Christmas in the Stars: *Star Wars* Christ-



ment for losing a Blue Snaggletooth? Also, do you predict that the Froot Loops Han Solo/stormtrooper figure will become an instant "sacred mail-in" to be sold for \$100 upon arrival?

Matt D.

Milford, Delaware

You must punishment, eh? How about sending all the rest of your figures to the hard-working folks here at the *Insider*. That way you couldn't lose any more of them. As for the nifty new Han Solo-in-stormtrooper-disguise figure—a premium for sending to Kellogg's two Froot Loops proof of purchase seals—I sure hope not. I did see one dealer advertise a "limited number" available for \$30 each—and that was months before they even shipped. With small boxes of Froot Loops on sale for under \$2, I'd say that was a slightly outrageous markup. Yet what about foreign fans who have no American contacts and thus no other way to complete their collections?

You've all heard this before, but I get distressed when collectors care only about how much something is worth, rather than how cool it is, or how much fun it is to play with, or how neat to look at or entertaining to read. The "how much is it worth?" syndrome is what caused the sports card and comics collecting hobbies to take a dive, and I'd hate to see that happen to something we all hold so dear. It honestly matters little to me whether my collection is "worth" \$500 or \$500,000; its value is in the pleasure it has given me over the years, the new friends it has brought to my door and, yes, the fun it constantly provides.

Dear Scouting:

I'm wondering where you can find the original Boba Fett Kenner action figure with firing missile. I heard they took it off the market because they thought it wasn't safe for kids.

Justin S.

Waterbury, Connecticut

We could answer this question every issue and still get letters about it. For the newcomers: Kenner never commercially released the missile-firing bounty hunter in either the mail-away offer or on a card. Some prototypes—unpainted with a backward L-shaped firing-pin groove and painted with a J-shaped groove—have shown up and fetched up to around \$2,000! Some dealers are selling missile-firing versions that they've made—and they tell you so—for about \$75 and up, and most of them are neat. But beware the phony "prototypes" that have been made to deliberately trick you and steal your money. When in doubt, don't buy it.

Dear Scouting:

I have an extensive collection, and several questions. Among the names of the characters on the 12-figure display platform is "Death Squad Commander." This is the only place I have ever seen this name, and I have always put the "Star Destroyer Commander" in this spot for lack of a better figure. Am I right in assuming this action figure has two names?

I also have a small die-cast TIE Bomber. I have heard it is rare and would like to know its value. It is loose but in fair condition.

How come the 3-piece Max Rebo Band members were never considered action figures? Why did the old versions of C-3PO and R2-D2 never appear on action figure lists when the newer version came out? Why didn't someone tell me 11 years ago that buying Yak Face to complete my collection would be so hard to do? I can't count the hours of wasted time looking for this figure in stores across America!

Lee M.

Franklin, North Carolina

You're right that the two commanders are the same figure, but you've got some more searching to do: the figure originally was released on a *Star Wars* card as "Death Squad Commander." (See page 171 of Tomart's Price Guide to Worldwide *Star Wars* Collectibles.) The name presumably was changed because of its grisly real-world connotations.

The die-cast TIE Bomber mint-in-the box fetches about \$600 to \$900. Loose and in fair shape would lower the price considerably—perhaps not much more than \$125+. If Max Rebo, Droopy McCool and Sy Snootles had been released individually on cards, they'd be considered action figures. What about Jabba the Hutt and, especially, Sala-

cious Crumb? They're all about the same scale. I consider the two Threepios and the three versions of Artoo variations, but we list them as separate figures in the Tomart guide. As for Yak Face, Kenner didn't set out to frustrate you. The *Star Wars* line just petered out before they could introduce Yak as a new carded figure or mail-away promotion.

Please send your questions and comments *about collectibles* to SCOUTING THE GALAXY, *Star Wars Insider*, 537 Olathe ST., #A, Aurora, CO. 80011. Letters on other topics should be addressed to EDITOR. We really do love getting mail, and we read each one. But the volume is growing, and individual replies just aren't possible because of time constraints. We'll try to answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.

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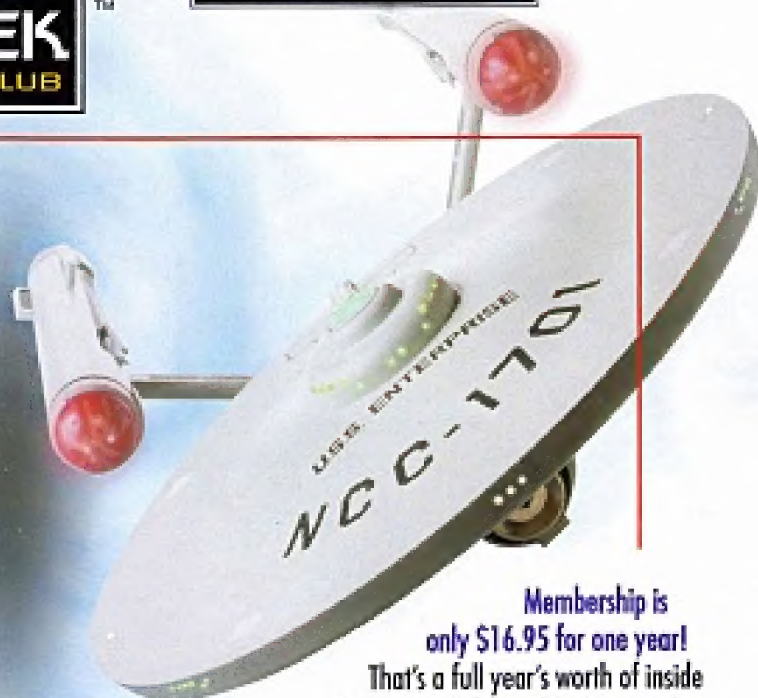
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By Jo Ashburn

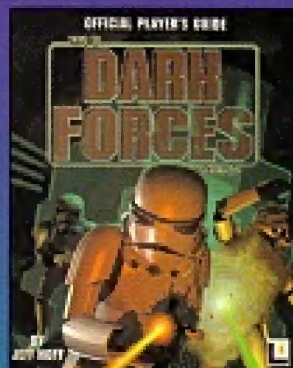
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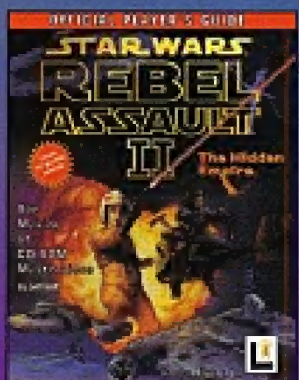
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By Jeff Hoff

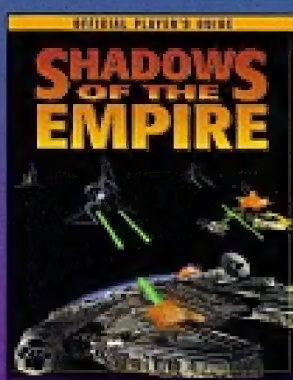
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